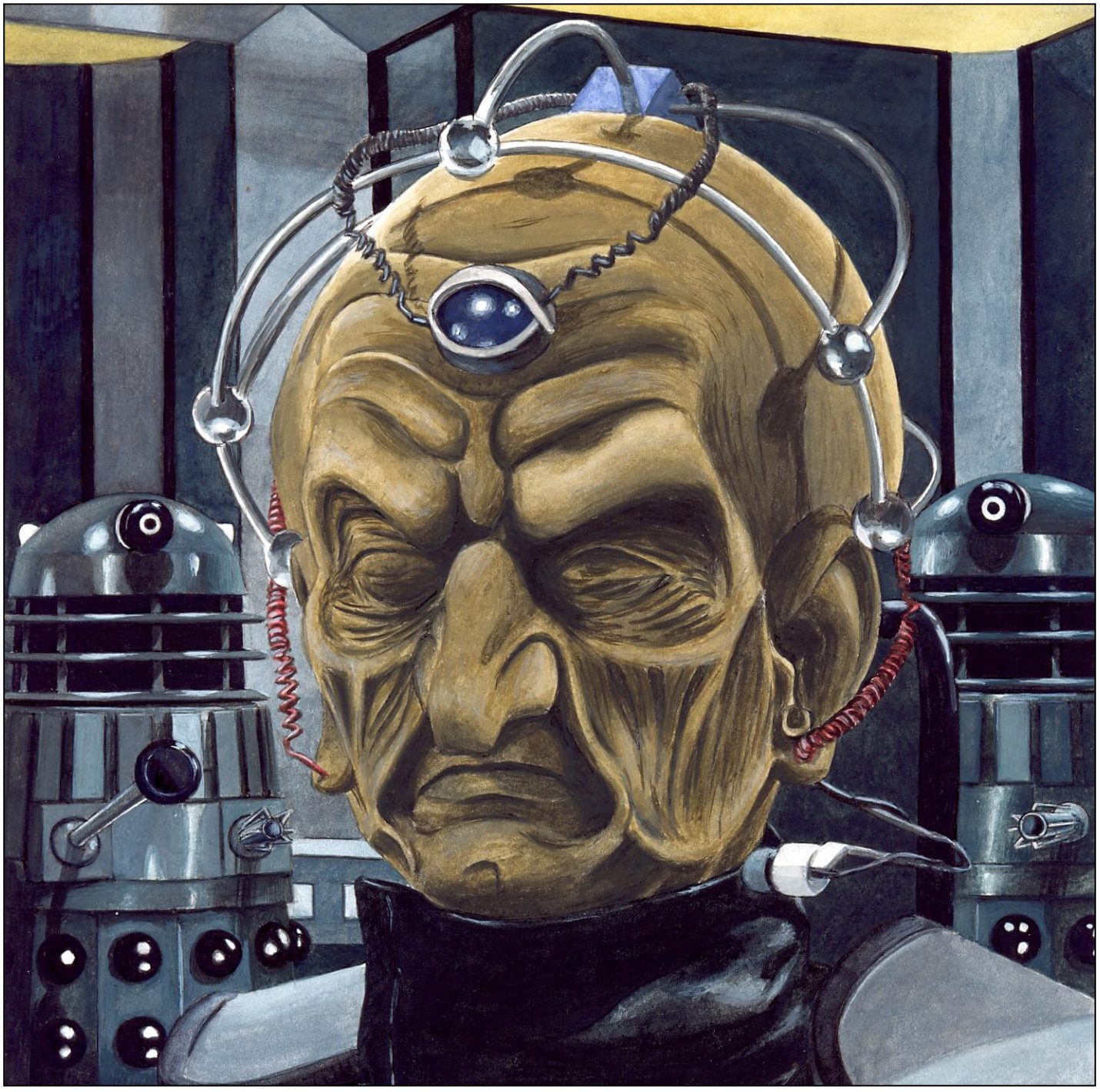
Channel *of* Darkness

Doctor Who and Other BBC Horrors of the 1970's



Stephen Jilks

Red Weed Press

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"Some people say civilization after the zombie apocalypse will go back to The Stone Age. Nobody tidies up or collects the bins. The electricity keeps going off. There are dead bodies piled up in the streets. It is actually more like the 1970's."
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Written and designed by Stephen Jilks, **Channel of Darkness - *Doctor Who* and Other BBC Horrors of the 1970's** features material previously available on his weBlog *Red Weed*. No part may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the permission of the author. Copyrighted images and quotations herein are presented under Fair Use laws detailed in Section 107 of the Copyright Act 1976, and used purely to illustrate isolated but integral points of the critique.

For more on unusual British television and film, visit *Red Weed* (www.red-weed-reviews.blogspot.com). Written and maintained by Stephen Jilks, this blog features all types of UK imaginative media, with new reviews every month and a host of gallery pages. Extension of pieces from the site have appeared in print for *Cinema Retro* (#27, 2013, 'Sympathy for the Werewolf: *The Curse of the Werewolf* and Other British Beasts') and *We Belong Dead* (#19, 2017, 'Prehistory in the British Horror Film 1967 - 74.') *Monster!* (#33, 2018 and #34, 2019) published a heavily edited first draft of this publication.

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Haunt *of* Fear

"We are pre-disposed for fantasy. There is a natural impulse for human beings to want to get off their heads or out of their heads in a substance or a drink or an idea or a religion which will comfort them and make life exciting."
Tom Baker

Walk like an Egyptian: Tom Baker and Elisabeth Sladen in *Doctor Who - Pyramids of Mars*, a serial that embraced the programme's Gothic era

Popular culture exists in a whirlwind of nostalgia. Nostalgia was first described as a psychosomatic disease, rooted in the desire of soldiers to return home. Swiss physician Johannes Hofer first used the term in 1688, and the disorder came to be associated particularly with Swiss soldiers, who were so susceptible to nostalgia when they heard a particular milking song, that its playing was punishable by death.

Confusing the past and the present, and the real and the imaginary, our preference for the sights, sounds, and smells of yesteryear often has its foundation in the carefree wonders of childhood. It was Immanuel Kant who stated that people were triggered not so much for an actual place as for the time of youth. David Lowenthal's *The Past is a Foreign Country* (1985) considers that nostalgia preys on the past to construct a form of escapism; and by savouring these ruins of artificiality, author Susan Stewart condemns the condition as a "social disease," maintaining that the past is utopian and unreachable.

For Britain in the 1970's, Northern Irish sectarianism, inflation and power cuts bred an insular irony, and a quality of irrelevance in film and television. Music too had punk as a singular reactionary voice; on the week of the Silver Jubilee, the Sex Pistols had the biggest-selling single with the hardly sentimental 'God Save The Queen.'

At a time of such social and political upheaval, BBC TV played out against fears of manipulation and memories of WWII; even aliens used people in authority to further their dark agendas. The corporation embraced the Gothic, but also fortolded how this portentous sub-genre would mutate into Hauntology. Through the public affairs of 70's Britain, TV moved to social commentary that could only be grotesque.

The connection between nostalgia and Hauntology is an interesting one. Hauntology was coined by philosopher Jacques Derrida, and taken up by feverish critics who referenced contemporary culture's persistent recycling and incapacity to escape old forms. If nostalgia is a sentimental perspective away from the march of social technology, Hauntology bleeds into our psyche like a spectre who gestures towards an undefined future, what is inevitably an online intellectual abyss.

Things *to* Come

"C. S. Lewis meets H. G. Wells meets Father Christmas - that's The Doctor."
Verity Lambert (Jessica Raine), *An Adventure in Space and Time*

Silver nemesis: co-created by scientist Kit Pedler and story editor Gerry Davis, the Cybermen debuted in *Doctor Who - The Tenth Planet*, a species looking to technology for self-preservation

In 1962, ITV company ABC aired SF anthology *Out of This World*. Two years later the creative force behind the series, Canadian Sydney Newman, became head of the BBC's fledgling drama department. Newman returned to the concept of the one-shot tale with *Out of the Unknown*, of which four series would feed new sister channel BBC2 between 1965 and 1971.

For its final set of stories, *Out of the Unknown* dropped its SF foundation and concentrated on horror and fantasy; this included *Quatermass* creator Nigel Kneale's *The Chopper* (16/6/71), about a phantom motorcycle and its vengeful ghost rider [1]. By carrying over this format, the BBC had planted the seed for the numerous anthologies to come. Always popular with fans, such collections are noted for their varied quality (a similar unevenness is inherent in comedy sketch shows), yet their origins are held in high esteem, taking a cue from the episodic structure of Gothic novels *Melmoth the Wanderer* (1820) and *The Monk* (1876).

In the early 60's, Newman also produced the *Pathfinders* trilogy for Associated Television. These science fantasies bridge family viewing and adult TV, but by *Pathfinders to Venus* (1961) the show caved in to genre expectations with its carnivorous plants and pterodactyls. As plausible science erodes into escapist fare, *Pathfinders* can be seen as a parallel for the adventures of a certain Time Lord.

Written by Mark Gatiss for *Doctor Who*'s 50th anniversary, *An Adventure in Space and Time* (21/11/2013) reveals how the character was nearly exterminated after just four episodes. On the 22nd November 1963, John F. Kennedy was assassinated; the following day the programme debuted at its Saturday teatime slot, and even viewers couldn't necessarily tune in because of a power cut. But there were tensions behind the scenes; Sydney Newman ordered the first episode to be totally re-shot to make it more child-friendly, and his decision to assign the BBC's first female producer - partygoer Verity Lambert [2] - caused frictions between the stuffy crew. Subsequently syphoned off to the depths of Lime Grove Studio D, the team struggled to make the crudest of facilities, and the oldest of cameras, work in their favour. Even The Doctor himself, William Hartnell, was an aging, grumpy, heavy drinker and smoker.

In this docudrama, Verity (Jessica Raine) initially struggles to impress Newman (Brian Cox) with her handling of the project, but eventually wins him over with a newfound verve, standing by Hartnell (David Bradley) as he struggles with the jargon and the realisation that his film star credentials are now being played out on a children's show. When Hartnell's memory declines, the actor becomes even more frustratingly angry

and disorientated, forcing Newman to re-cast the lead role. This fortuitously created the notion of regeneration, and if Hartnell's health had not deteriorated with arteriosclerosis, the legacy of *Doctor Who* could have been much more abrupt. However, the show was itself gathering momentum with the introduction of two memorable foes, one determined for bullish domination, the other striving to take your soul.

Created by Terry Nation, the Daleks blend a hard outer with a tentacled inner. Their most fundamental feature is an unquestioned belief in their superiority; other species are either killed immediately, or enslaved and then destroyed later once they are no longer necessary. In their debut story *The Daleks* (21/12/63 - 1/2/64), they are portrayed as a paranoid yet complex race; in *The Dalek Invasion of Earth* (21/11 - 26/12/64), The Doctor (Hartnell) must now face a full-blown galactic menace, where the creatures aim to remove the Earth's core and replace it with a drive system to pilot the planet around the galaxy. More a 'Dalek Invasion of the Home Counties', the story is still one of the most nihilistic, and also signalled the start of Dalekmania [3]. Arguably this six-parter may well have been the point where *Doctor Who* turned from a limited-run children's series with educational intent, into a national institution.

The Dalek Invasion of Earth's collapse of civilization is portrayed like a World War II air raid. To further the WWII slant, the story can be seen as a "what if..." of Nazi occupation, with the resistance group modelled on the patriots who resisted the *Wehrmacht* in occupied Europe. The black Dalek of the mining camp is referred to as the 'commandant', and the extermination of all humans is their 'final solution'. And as if to ensure that nobody misses the point, the Daleks also raise their sucker arms in a Nazi salute.

Even though the 1960's saw developments in pacemakers and spare part surgery, cybernetics was not new. For *No Woman Born* (1944), C. L. Moore[4] tells of a famous dancer burned in a theatre fire, whose mind is transferred to a robot. This is one of the first fully realised portrayals of cybernetic consciousness, a level the Doctor's second favourite foes - the Cybermen - have rarely achieved. "Our brains are just like yours, except that certain weaknesses have been removed … you call them emotions, do you not?" This is how the Cybermen are introduced in *The Tenth Planet* (8/10 - 29/10/66). But unlike *The Tenth Planet* and *The Moonbase* (11/2 - 4/3/67), where they are pitched against isolated humans, *The Tomb of the Cybermen* (2/9 - 23/9/67) was the first Cyber-story that exploits fear of cyborg conversion.

As the Daleks and Cybermen have their origins in war-torn Europe and the advancement of medicine, *Doctor Who* would also look to the past and present during the chaotic 1970's.

Notes

[1] Never seeing himself as a science fiction writer, Nigel Kneale painted cynical landscapes of our future, and developed into a genuine seer. This uncanny predicting knack included the disintegration of broadcasting typified by Reality TV in *The Year of the Sex Olympics* (29/7/68). Kneale's arrival as a staff writer at the BBC coincided with television's post-Coronation mass appeal, and as early drama was dominated by unambitious stage and literary adaptations, there is some justification in Mark Gatiss' claim that the writer invented popular television.

[2] Verity Lambert was a symbol of female advancement in the media. Lambert had the talent for creating interesting programmes from few resources - perfect for the BBC - and would later enjoy a long association with Thames Television and their Euston Films offshoot, where she would executive produce the much delayed *Quatermass* (24/10 - 14/11/79).

[3] The Daleks basically created the merchandising arm of the BBC. Together with a cascade of toys, during this period they also appeared in the two AARU/Amicus features *Dr Who and the Daleks* (1965) and *Daleks - Invasion Earth: 2150 A.D.* (1966), with Peter Cushing as a non-canon Doctor Who.

[4] Catherine Lucille Moore's work paved the way for many other female speculative fiction writers. She and her first husband Henry Kuttner were prolific co-authors under their own names and male pseudonyms, and *No Woman Born* contains perceptions of beauty and femininity which are still all too relevant today. The writing is vivid and emotional, showing how Deirdre has to relearn how to be (or perhaps to mimic) womanliness.

Mark *of the* Devil

"A long time ago being crazy meant something. Nowadays everybody's crazy."
Charles Manson

Deliver her from evil: Linda Blair becomes the archetypal demon child of the 70's in William Friedkin's groundbreaking *The Exorcist*

Austere visual entertainments within the so-called Satanic Seventies were actually instigated by socio-political changes in the 60's, and 1970's BBC terrors were played out on a much larger canvas. While post-war Britain looked to rebuild through conforming ideals, a counterculture spawned by the London psychedelic music scene questioned this need for conventional lifestyles, and retreated in the kaleidoscope of LSD and a yearning for a higher state of consciousness. Yet as the 60's drew to a close, Enoch Powell's 'Rivers of Blood' anti-immigration speech and high-profile acid casualties - such as Syd Barrett - illustrated a shift to harsh realism. When Charles Manson and his 'Family' murdered nine people in the summer of '69, the quasi-commune would stand as an emblem for a new dawn [1].

In December '69, The Rolling Stones headlined the notorious free concert at Altamont Speedway, California. Woodstock had taken place less than four months previously - with its binding message of love and peace - but Altamont signalled the end of 60's counter-culture in a quagmire of bad trips and brutal violence. Captured in *Gimme Shelter* (1970) - the documentary film directed by Albert and David Maysles and Charlotte Zwerin - this absorbing chronicle of the latter stages of The Stones United States tour becomes about a moment in time rather than the music.

Dubbed a snuff movie by Pauline Kael, this rockumentary begins at Madison Square Garden, showing Mick Jagger and company at an artistic high. But The Stones failed to understand how fragile the Woodstock spell could become when invoked hastily: the venue was still in doubt the day before, and the sanitary and medical facilities were woefully inadequate. By the time Jefferson Airplane reached the stage, the struggles between the audience, stoned on bad acid and speed, and Hell's Angels, hired as security, had become untenable. With 300,000 people around a tiny stage, and the bikers bludgeoning with weighted pool cues, *Gimme Shelter* contains little of the excitement of rock 'n' roll.

During The Stones set, we see 18-year-old black man Meredith Hunter stabbed and beaten to death by the Angels twenty feet from the stage. We see the blur of a gun in Hunter's hand, then the glint of a knife guided by a biker. With building hostility, amazingly The Stones continue to play on in this arena of madness; the pale face of Jagger - freeze-framed in the Maysles' editing suite as the credits are about to roll - speak a thousand words of remorse [2].

Roman Polanski's *Rosemary's Baby* and Hammer's *The Devil Rides Out* - both released in 1968 - would begin a new era of mainstream Satanic cinema. And after *The Exorcist* (1973), major studio's viewed The Devil as big business. The Devil's screen time in *Rosemary's Baby* and *The Exorcist* is actually limited: an impregnation scene cameo in the former, and the appearance of

Pazuzu the Assyrian demon in the latter. Instead, we are watching movies that embrace paranoia, corrupted innocence and body horror. The spawn of Mia Farrow and the infliction of Linda Blair propelled the demon child and frayed family units of 70's cinema to form into the fatherly despair of *It's Alive* (1974), the telekinetic teenager of *Carrie* (1976), and the painful divorce of *The Brood* (1979). With the release of *The Shining* (1980), Stanley Kubrick's loose Stephen King adaptation added to this downward spiral by reducing family in the horror film to that of festering resentment.

Subsequent Exorcist films themselves proved troublesome. When, in the original, Father Karras (Jason Miller) absorbs Pazuzu and jumps out the nearest window, it is the last clinical move in a franchise that has nothing really to add. John Boorman's *Exorcist II: The Heretic* (1977) is particularly overwhelmed in mystical pomposity and derivative plot, starting the series' trend towards problematic productions and re-shoots. Only William Peter Blatty's *The Exorcist III: Legion* (1990) stimulates a novel and eccentric take.

Religious gobbledygook reached its zenith with *The Omen* (1976). Richard Donner's film continued the decade's thirst for demonic children, and also has an A-list cast that includes Gregory Peck, Lee Remick and Billie Whitelaw [3]. It was also the first horror to have substantial promotion; The Devil would not rise within politics, but rather in the depths of sales and marketing.

Part of the reason why the selling of Satan was so resolute in the decade is that a large majority of the stories purported to be based on real events, murder cases or ancient texts. This provided an array of investigative media and tie-ins for eager public consumption; *The Amityville Horror* (1979), in particular, has groaned under the weight of sensationalist documentaries, lawsuits and counter-suits [4].

In the ultimate of ironies, it was the incredible box office of *The Omen* which would enable Fox to complete *Star Wars* (1977), creating a seismic shift in optimism. As the Seventies developed, George Lucas' game-changer and Steven Spielberg's *Close Encounters of the Third Kind* (1977) forged a death knell for darker genres: the blockbuster created clean, antiseptic hope that reached out to the stars, inspiring James Bond to go into space with *Moonraker* (1979).

As America welcomed this blinkered Utopia of prevailing good and enlightened alien contact, Britain toiled under heavy unionisation amid the Winter of Discontent. James Callaghan's Labour government's policies to control inflation was the signing of their own death warrant, causing strikes by lorry drivers, hospital workers and waste disposal staff. Most notorious was the action by gravediggers in Liverpool, who refused to bury dead bodies; more than three hundred corpses were piled up in a cold storage depot, and Liverpool Council discussed emergency plans for even disposing of some at sea.

The 60's mix of recreational drugs, sexual liberation and distrust of authority forced people to look towards unorthodox beliefs. As the 70's began, British neo Paganism became a viable lifestyle alternative. The teachings of Aleister Crowley were widely read, and Alex and Maxine Sanders' fast multiplying coven - fostered under Alexandrian Wicca – involved lots of nudity and chat show appearances. Even children's encyclopedia magazine *Man, Myth and Magic* pitched witchcraft, cults and drugs.

Legendary for his drug use, Crowley achieved further notoriety with sex magick, or intercourse continued indefinitely - without orgasm - to produce drawn-out states of intoxication. Suffering from bronchial infection and heroin addiction, he passed away quietly in a Hastings boarding house in 1947, and was almost forgotten until rock musicians - who alone had the money and inclination to live as Crowley did - started their squalid fixations. With insatiable appetites and a wardrobe of spectacular costumes, it's as if Crowley had predicted this heady lust and was transformed into a rebellious icon - crowned by his appearance on the cover of The Beatles' *Sgt Pepper's Lonely Hearts Club Band* (1967).

Crowley's most infamous link to rock during the 70's was Led Zeppelin's virtuoso guitarist Jimmy Page, whose interest stretched to buying the Magus' Boleskine House residence - a sprawling farmhouse on the shores of Loch Ness - in 1970 [5]. Rumours of devilry dogged Zeppelin throughout their career, not just fuelled by Page's interest in Crowley, but also in their deliberately mysterious album sleeves and personal tragedies (singer Robert Plant's son Karac died of a respiratory infection in 1977, and drummer John Bonham succumbed after a drinking binge in 1980). Shortly after Bonham's demise, rumours resurfaced about Zeppelin's so-called *Black Album*, a record of death chants that a German writer claimed he had translated from Old Swabian. Controversy for Zeppelin's trademark track

Stairway to Heaven began in 1982, when a prominent Baptist used his radio pulpit to preach that the song carried subliminal backward messages. With members of the California State Assembly claiming they heard "I live for Satan," Zeppelin were denounced as agents of The Devil, luring millions of teenagers into damnation.

Lines between mainstream and underground cinema were also blurring. Although filmed as a documentary, *Legend of the Witches* (1970) allegedly showed the state of modern British witchcraft, but was marketed as titillating exploitation. Dull and staged, the film attempted to move on from the stereotypical warty old hags, here we are led to believe that hip covens are filled with long-haired, firm-breasted twenty-year-olds and slightly balding forty-year-old men. Most fictional British horror films of this period also offered a more softcore porn perspective. *Virgin Witch* (1970), for example, tells of two sisters - Christine and Betty (played by real life siblings Ann and Vicki Michelle) who run away from home with dreams of fame and fortune in London. Christine is hired for a photoshoot by Sybil Waite (Patricia Haines), a predatory lesbian who uses her modeling agency as bait to lure attractive, naïve young women to her coven.

Most famously, *The Wicker Man* (1973) has entered the British cult psyche. Sergeant Neil Howie (Edward Woodward) is a policeman whose devout religious views cause him to look dimly upon any kind of heathen activity. When he receives an anonymous letter informing him that a girl is missing on the beguilingly remote Scottish island of Summerisle, he flies out to investigate, consequently discovering a community of Pagans - led by Lord Summerisle (Christopher Lee) - who worship the old Celtic gods and have rejected Christianity. In the schools, children are taught to venerate male genitalia, while at night outside the public house, couples copulate openly. Howie's faith further comes under assault when a naked Willow (Britt Ekland), the sensual daughter of the innkeeper, offers herself to him in an adjacent room. Convinced that the missing girl is intended as a human sacrifice for the islander's May Day celebrations, Howie realises too late that he is part of a scheme to ensnare "the right kind of adult."

Notes

[1] When Charles Manson and his followers moved to the Spahn Ranch in the San Fernando Valley, they found their cult compound. The release of The Beatles *White Album* in 1968 triggered Helter Skelter, Manson believing the song to predict an upcoming race war.

[2] In 2008, a former FBI agent asserted that some members of the Hells Angels had conspired to murder Jagger in retribution for The Stones' lack of support following the concert, and for the negative portrayal of the Angels in the film. The conspirators reportedly used a boat to approach a residence where Jagger was staying on Long Island, New York; the plot failed when the boat was nearly sunk by a storm.

[3] Other Hollywood stars were also embroidered in this enveloping *witchcraft chic*. Peter Fonda and Warren Oates encountered your archetypal black-robed devil worshipers in *Race With the Devil* (1975), and in the same year even Ernest Borgnine was a cult leader (*The Devil's Rain*), whose congregation included William Shatner and John Travolta. Burgess Meredith, Ava Gardner and Sylvia Miles would also enjoy sinister shenanigans in Michael Winner's *The Sentinel* (1977).

[4] The whole Amityville charade began with Jay Anson's *The Amityville Horror: A True Story*, published in September 1977. Actually a hoax by lawyer William Weber and George and Kathy Lutz, the truth has never so solidly stood in the way of a good story. Further sensationalised by Anson, details changed between reprinted editions; even the Lutz's claim of Demon hoofprints in the snow would have been difficult when weather records showed no snowfall.

[5] Asked of any connection to the Black Arts, Led Zeppelin publicist B.P.Fallon once said, "Jimmy Page certainly wasn't sacrificing virgins at midnight. He couldn't find any." Robert Plant also dismissed any pacts with the Devil, remembering that the only deal the band made was with some of the girls' High Schools in the San Fernando Valley.

Moonage Daydream

"I find only freedom in the realms of eccentricity."
David Bowie

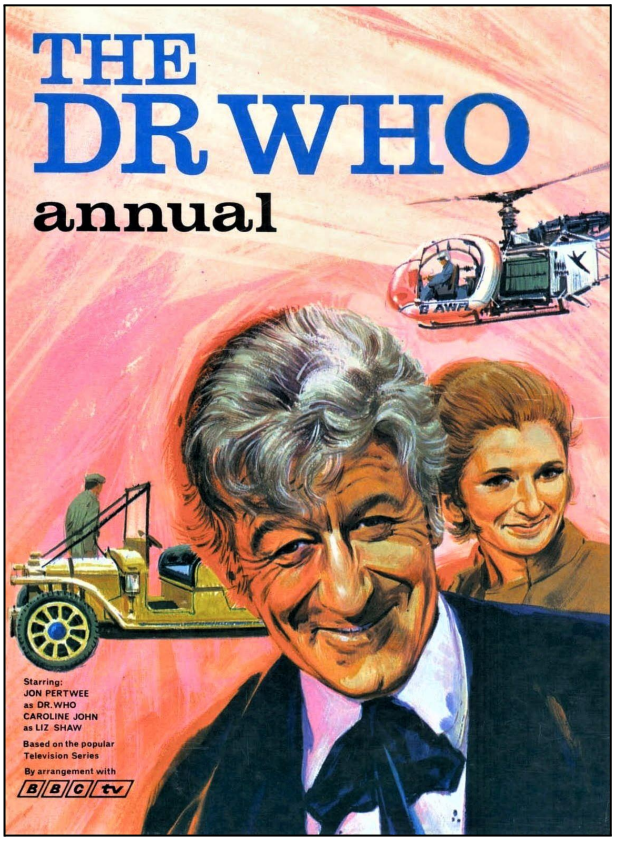
In the 1970's, television became champion over a British film industry bereft of funding and ideas; the death of Hammer during the first half of the decade can be linked to its failure to understand the cultural change that the end of 60's cinema represented. Homegrown filmmakers such as Michael Reeves and Pete Walker - together with American independents George A. Romero, Tobe Hooper and Wes Craven - moved horror into a new phase of intense violence that made Hammer's output positively quaint in comparison [1].

In fact, the only boom genre was the sex comedy. Existing in their own parallel universe, British sex comedies are unsexy and unfunny affairs, but were fanatically popular. These thrived in the country's most troublesome cinematic period thanks to two devices that require little budget: the cheapest effect of all - female breasts - and slapstick.

Post-war affluence was also fading, though David Bowie's dictum "one isn't totally what one has been conditioned to think one is" also illustrates a period of individualism. Bowie's transformation into glam rock messiah Ziggy Stardust - and albums *Aladdin Sane* (1973) and *Diamond Dogs* (1974) - captured the sweeping decay of Britain, and offered the only plausible escape route: fantasy [2].

Jon Pertwee's initial adventure as Doctor Who, *Spearhead from Space* (3/1 - 24/1/70), is arguably the first Who to go for the throat. Even though Pertwee was known as a comedy actor, he portrayed the Time Lord as a sauve, technology oriented man of action, who was also keen on moments of charm. The serial would also signify plagiarism to come (here, more than shades of Nigel Kneale's *Quatermass II* (22/10 - 26/11/55)), but this four-parter did introduce the Autons and a new gritty feel; even UNIT, at the start of their long integration, had blood on one of their cracked windscreens.

Spearhead from Space begins with the TARDIS arriving on Earth in the middle of a meteorite shower, actually hollow globes



Reversing the polarity of the neutron flow: Jon Pertwee, Caroline John and UNIT welcome readers to the 1971 *Doctor Who Annual*

containing the Nestene Consciousness. This alien has an affinity for synthetics, and agent Channing (Hugh Burden) has infiltrated the plastics factory to form mannequin-like replicas of establishment figures, with the aim of colonisation.

If Terry Nation drew upon Nazi Germany for the Daleks, writers of the Pertwee *Doctor Who* era - growing up in the aftermath of WWII - would lament the gradual but consistent loss of Empire. Now fearful of the colonisation by citizens of its former glories, and with a military humbled by the Suez Crisis, Third Doctor stories had pompous politicians and zealous generals mocked openly for their reluctance to accept change and embrace the possibilities of an open world; in *Doctor Who and the Silurians* (31/1 -

14/3/70), for example, a race who has a prior claim to the Earth is systematically blown up.

With new producer Barry Letts working with script editor Terrance Dicks to create a more mature approach, Malcolm Hulke's *Doctor Who and the Silurians* provided a reversal of the alien invasion scenario. The Doctor is reduced to a middleman, trying to reach peaceful agreement between the cave creatures and humanity. Although pedestrian and suffering from a jarring experimental soundtrack, the serial does offer appealing monsters and interesting questions about morals and military might.

For its backstory, millions of years ago on Earth, Silurians feared their civilization was threatened by an asteroid strike, and built subterranean shelters around the world. But the astral body settled into orbit as the moon so they slept on, until awakened by the activities of a research base. When a rebellious young Silurian seizes power a virus that will eradicate humans from *their* home is released, but The Doctor finds an antidote before the disease takes hold; plans of a secondary attack fail in an attempt to destroy the Van Allen Belt - a barrier shielding Earth from solar radiation, harmful to humans but beneficial to reptiles - and The Doctor overloads the base's reactor threatening a nuclear explosion. Retreating to their caves, The Brigadier (Nicholas Courtney) destroys the Silurian base; ultimately notions of co-existence between Silurians and humans are lost in the bickering and scheming of both sides.

Shortly after the first episode of *Doctor Who and the Silurians* aired, the BBC began broadcasting *Doomwatch* (9/2/70 - 14/8/72), a sobering set of cautionary tales from Cyberman creators Gerry Davis and Kit Pedlar. A Government sponsored organisation - led by Physicist Dr Spencer Quist (John Paul) - investigate ecological and technological dangers, and was one of the first examples of environmentally conscious television, where its audience were forced to think about the consequences of unregulated commercial exploitation of Earth's resources. The "Department for the Observation and Measurement of Science" combated intelligent carnivorous rats, mind-destroying sound waves, toxic mutations and a plastic-eating virus, and a final episode - exploring permissiveness and its impact on human behaviour - was banned. This story, *Sex and Violence*, courted controversy not for its subject matter but for a scene where the footage of a real-life African execution is shown. Even though the programme attempted to make the serious and valid point that watching genuine violence has a different effect on viewers than fantasy physical harm, the episode was nevertheless pulled by nervous executives.

Two early 70's *Doctor Who* serials also addressed the concerns of energy consumption; the first relatively grounded, the second almost hallucinogenic. *Inferno* (9/5 - 20/6/70) has an experimental drilling enterprise penetrating the Earth's crust, and releasing an untapped source of energy (labelled Stahlman's Gas after it's discovering Professor (Olaf Pooley)). Dismissing health and safety the work is unabated, and an oily green ooze starts to transform humans into bestial Primords (once humans who had either come into contact with the seepage or another infected, transform into this furry humanoid state). Accidentally transferred to a parallel universe by a partially repaired TARDIS console, The Doctor sees a totalitarian England where the drilling process is at a far more advanced state. Here the technique causes the planet's destruction, and the Time Lord escapes back to his own timeline in an attempt to warn of the impending disaster.

Inferno gives a clear message against the meddling of the human race, and at the time of broadcast the UK was in the early stages of exploiting North Sea Oil reserves. Although viewed by some as padding, the parallel universe gives the cast and crew an opportunity to playfully exaggerate the norm (UNIT are now the RSF - Republican Security Forces - with Brigade Leader Lethbridge Stewart (Courtney with an eye patch)). The oil refinery location adds to the hardy feel, but this is undermined by the appearance of the partially hunchbacked Primords.

In *The Claws of Axos* (12/3 - 3/4/71), benevolent golden humanoids called Axons land their Axos ship in England, where they wish to replenish "nutrition and energy cycles." In return for our hospitality the aliens offer Axonite, a molecule which can cause animals to grow to enormous size, consequently ending world hunger. However the visitors are actually tendrilled-monsters which form a gestalt entity, who have also ensnared The Master (Roger Delgado). Striving to conquer time travel to acquire unlimited "feeding," Axos is eventually locked into a time loop by The Doctor.

This trippy, organic story provides one of the most powerful races in *Who* history (their manipulation of matter can even accelerate the

ageing process). Initially wearing glam rock leotards and eyes made from halved ping pong balls, their red spaghetti state makes for an arresting monster (a good creature suit is worth repeating, as a surviving Axon costume was sprayed green and used for a Krynoid in the Tom Baker favourite *The Seeds of Doom* five years later). And similarly to Stahlman's Gas, Axonite is a miracle cure obviously too good to be true.

The beginning of the 70's not only created concerns for the planet and stifled a hopeful future, feminists also robustly fought their corner in a Britain that was renowned for its *Carry On* view of women [3]. This anger spilled over at the 1970 Miss World Contest at the Albert Hall, where compare Bob Hope fuelled the flames by making a number of crass comments, and activists showered the stage with stink bombs.

With the Time Lord exiled on a near-present Earth, *Doctor Who* introduced a new female companion; but rather than the screaming norm, Liz Shaw (Caroline John) is a disciplined scientist. Drafted to UNIT from Cambridge University, Shaw could understand the Doctor more on a level footing, but Letts decided that she was too intellectual to provide a dramatic balance. Lasting only four serials, Shaw was either too far ahead of the time, or a character who writers struggled to relate to.

Subsequent female companions were very haphazard in 70's *Who*: Jo Grant (Katy Manning) was a skittish but loyal junior UNIT operative; sassy, independent reporter Sarah Jane Smith (Elisabeth Sladen) regressed to rescue fodder; leather-clad warrior Leela (Louise Jameson) struggled with scientific concepts and usual reflex was aggression; and we had to wait for the first incarnation of Time Lady Romana (Mary Tamm) for the Doctor to have any scientific sparring partner again. Similarly, *Doomwatch* addressed accusations of sexism by enrolling Dr Fay Chantry (Jean Trend) and Dr Anne Tarrant (Elizabeth Weaver), although neither were written as particularly appealing role models for women.

Notes

[1] In Radio 4's *Houses of Horror* (2015), the astute observation is made that the difference between Hammer and rivals Amicus was that Amicus's modern dour settings were what remained after Hammer's large-bosomed damsels and mist-enveloped castles evaporated from your romantic mind's eye.

[2] By 1976 Bowie's cocaine lifestyle led to an infamously wayward interview in *Playboy*, where he proclaimed himself "the only alternative for the Premier in England" through Fascism. In the piece, Bowie thanks drugs for "fucking him up nicely." The same year he starred in Nicolas Roeg's *The Man Who Fell To Earth*. At the time of production Bowie was using around 10 gms of cocaine a day, and was adamant that his beloved glass of skimmed milk was poisoned, making the star unable to work for two days; another incident saw Bowie insisting that his mobile dressing room be moved from a location he considered to be an Indian burial ground. Obliquely, in 1984 the musician/actor was offered the role of Sharaz Jek in *Doctor Who - The Caves of Androzani*, but declined because of touring commitments.

[3] The *Carry Ons* spanned twenty years with hardly a pause for breath. In the process they became a national institution, evolving from typical 1950's comedy fare into the motion picture equivalent of a seaside postcard - saucy, lewd, but underlying inoffensive. Each entry featured a well-defined character that rarely altered from film to film: Sid James generally headed the cast as the lecherous old devil, Bernard Bresslaw was his gormless side-kick, Kenneth Williams the camp authority figure, Charles Hawtrey the effeminate chap brimming with enthusiasm, and either Kenneth Conner or Jim Dale as the likeable bumbler. From a female perspective, Barbara Windsor was the sex kitten, and Joan Sim played James' long-suffering wife/girlfriend. With 1978's *Carry On Emmannuelle*, the initial run came to an inglorious end, failing to adapt to the changing tastes of audiences and film distributors - a similar downfall to Hammer. In fact, Hammer had much in common with the *Carry Ons*; both were made on small budgets by a regular production team, both employed a repertory of actors, and the films were dismissed by the critical establishment for many years.

Cave *of* Skulls

"Let's say it's a mass of data ... waiting for a correct interpretation."
Peter Brock (Michael Bryant), *The Stone Tape*

The one with the maggots: in certain scenes during *Doctor Who - The Green Death*, the phallic creatures are made from condoms

The Jon Pertwee/UNIT era of *Doctor Who* progressed by drawing on Nigel Kneale quite liberally [1], and *The Daemons* (22/5 - 19/6/71) more than retreads *Quatermass and the Pit* (22/12/58 - 26/1/59). The Master - posing as vicar Mr Magister - uses black magic in an attempt to assimilate the powers of Azal. The theme of science versus magic is established early on, then explored in which many magical traditions are in fact a product of "psionic science." Weakened by a simplistic denouement - Jo's offered self-sacrifice makes Azal self-destruct - Roger Delgado's Master, however, is the epitome of alluring evil in his dog collar and scarlet robe.

Forming part of *Drama Playhouse* - the BBC's tryout for new series - *The Incredible Robert Baldick: Never Come Night* (2/10/72) was Terry Nation's first completed work for the Corporation's drama department since *The Daleks' Master Plan* in 1965. This never commissioned pilot is a Victorian Gothic with Baldick (Robert Hardy) an eccentric detective/scientist who owns his own steam locomotive and has a pet owl. A fusion of Sherlock Holmes and Fox Mulder, Hardy plays Baldick with suffocating gusto, but there are too many themes in too short a running time to create a satisfying whole. Elements of Victorian literature (loyal assistants, windswept nights) and Gothic fiction (secrets in the woods, ruined abbey, failed exorcism, unruly villagers) are further complicated by the late introduction of a Quatermass style alien artifact.

The story begins with Squire Aldington (Reginald Marsh) and Reverend Elmstead (James Cossins) discovering the corpse of a young woman in the reputedly haunted ruins of Duvel Woods Abbey. Elmstead visits friend Robert Baldick, in the hope that the unconventional sleuth will assist in this latest of murders to affect Boardington village ("local legend has it that the deaths go back into prehistory.") Aided by his valet Thomas Wingham (Julian Holloway) and burly gamekeeper Caleb Selling (John Rhys-Davies), Baldick delves into local parish records, and discovers that the abbey site has long been associated with human sacrifice. Excavating deeper within the crypt, fear and anxiety grips the group; Thomas is pulled into a chamber below, which is full of human bones and pervaded by a sense of absolute evil. Baldick is convinced that the abbey contains a distillation of the terrors and phobias of all the people who have visited the enclosure, and later studies a strange object he retrieved from the floor of the abbey:

a small metal box containing intricate electrical components and runic symbols.

Nation's stab at *Drama Playhouse* forms a trilogy of BBC Gothics broadcast within three months of each other that were all shrouded in unusual prehistory. The anthology *Dead of Night* ran for seven fifty-minute episodes, and only three - *The Exorcism* (5/11/72), *Return Flight* (12/11/72) and *A Woman Sobbing* (17/12/72) - are known to survive in the decimated BBC archives. *The Exorcism* is spook story as social commentary, which begins with Edmund (Edward Petherbridge) and his wife Rachel (Anna Cropper) showing Dan (Clive Swift) around their recently renovated cottage. As Dan's partner Margaret (Sylvia Kay) helps prepare Christmas dinner, after digesting their meal, all four suffer shooting pain and the outside is plunged into total blackness. Rachel falls into a trance, and relates the experiences of a woman whose husband was hanged when trying to obtain food for their starving family, while the squire indulged. We learn that the wife locked herself and the children in the house to die from starvation, hoping that the house would recall the injustice [2].

Kneale's *The Stone Tape* (25/12/72) also features manifestations of trauma. Peter Brock (Michael Bryant), head of Ryan Electrics, is working on a new recording medium. Scientists move into an old Victorian mansion that has been renovated to act as their facility. Foreman Roy Collinson (Iain Cuthbertson) says that the refurbishment of one of the rooms remains uncompleted, as builders refuse to work on the grounds that it is haunted. The researchers explore the area and hear the sounds of a woman followed by a scream. Computer programmer Jill Greeley (Jane Asher) - susceptible to the paranormal - sees an image of a woman running up the steps and falling to her death. Inquiring with the local villagers, they learn that a young maid died there, and Brock realises that somehow the stone has preserved an image (when the tape of the visitation is accidentally wiped, this acts as a delicious metaphor for BBC's archiving). Jill concludes that the maid was masking a much older recording, and is confronted by a malevolent presence; transported to a proto Stonehenge, she falls to her death.

The Stone Tape explores Kneale's preferred nature of conflict, that stems from some primal yearning. The programme is also one of the first stories to promulgate the hypothesis of residual haunting, that ghosts may be explained as recordings of past events made by the physical environment [3].

Doctor Who, meanwhile, offered its own slant on more topical subjects. *The Curse of Peladon* (29/1 - 19/2/72) tells of a backward planet's attempt to join a Galactic Federation, which could be decoded for Britain's membership of the EEC. The medieval and superstitious planet of Peladon is led by its young king (David Troughton), with High Priest Hepesh (Geoffrey Toone) opposed to the plan, warning that the curse of Aggedor, the Royal Beast of Peladon, will bring doom upon such sacrilege. After the TARDIS gives The Doctor and Jo an ignominious entry, they are taken to the throne room where the delegates are gathered: Alpha Centauri (Stuart Fell, voiced by Ysanne Churchman), Arcturus (Murphy Grumbar, voiced by Terry Bale), and Lord Izlyr (Alan Bennion) and Ssorg (Sonny Caldinez) of the Ice Warriors. The Doctor is mistaken for the delegate from Earth, and introduces Jo as "Princess Josephine of TARDIS," a neutral royal observer. Exploring the tunnels under the palace, The Doctor runs into Aggedor, a very real creature that can be tamed with a Venusian lullaby. After Hepesh and Arcturus are revealed as the saboteurs - and Arcturus is blasted by Ssorg's sonic gun - Hepesh retreats to the tunnels and forms a rebellion.

The Curse of Peladon is a diverse four-parter, mixing monsters and political intrigue. Playing out within the science versus progress debate, there is also an emotional core of a young monarch yearning for his bride against more pressing duties. The creatures are a mixed bag, but overall successful in creating real characters behind the masks: Alpha Centauri is a nervous, shuffling phallic*esque* mass that was instructed by director Lennie Mayne to sound like a gay civil servant, and Arcturus is one of the most bizarre Time Lord adversaries (an abrasive tentacled skull encased in an elaborate survival cell). Aggedor is too small to be threatening, the Royal Beast further undermined by its tepid taming, leaving the Ice Warriors to slowly go about their business as "reformed characters."

Strangely, the message of military condemnation from its companion piece *Doctor Who and the Silurians* is lost in *The Sea Devils* (26/2 - 1/4/72), where UNIT is substituted by enthusiastic support from the Royal Navy (including a submarine, a hovercraft and a diving bell). Aided by the misguided Colonel Trenchard (Clive

Morton), The Master is stealing Naval equipment to build a machine to revive the Sea Devils - amphibious cousins of Silurians - while he is imprisoned on a high-security island. The first episode was transmitted at the end of a Miners' Strike, which had caused national blackouts, accounting for a sharp increase in viewers from episode two. Yet it was the end of episode three where one of the most iconic Time Lord moments occurred, when the Sea Devils rise from the water and advance up a beach. Like Silurians, the titular menace is wonderfully conceived, their turtle-like head pieces worn as top hats by actors so that they towered even over Pertwee. But the real meat is the interplay and insights between The Doctor and The Master ("he used to be a friend of mine once … a very good friend.")

Carey Blyton's score for *Doctor Who and the Silurians* had the Renaissance woodwind instrument Crumhorn for its creature cue. This resulted in a comical misrepresentation, mirroring Malcolm Clarke's controversial incidental soundscape for *The Sea Devils*. Here Clarke used the Radiophonic Workshop's newly acquired EMS Synthi 100 to his own anarchic whim, bringing an artificiality which treads a fine line between musical composition and sound effect. Barry Letts insisted on substantial edits, while Clarke argued that his mood pieces fitted both needs.

The Green Death (19/5 - 23/6/73) lodges in the memory with its ecological awareness and "monster of the week" mentality. Here, The Doctor and Jo battle mutated insects and giant, man-eating maggots, created by toxic waste in the Welsh mining village of Llanfairfach. The villains are Global Chemicals - whose director has been taken over by the computer BOSS - and the heroes environmentalists [4].

The Green Death is also remembered as Jo's farewell show, after she falls in love with Professor Jones (Stewart Bevan) and decides to leave UNIT. Welsh viewers may not be too impressed by their portrayal (who say "Boyo" and "Blodwyn" and indulge in banter about Rugby) but the parting between the Doctor and Jo is like watching a break-up unfold on television.

For the first three months of 1974, the Conservative government instigated several measures to conserve national energy consumption and coal stocks. Commercial electricity use was limited to three consecutive days, and TV stations shut down at 10.30pm. Mirroring Britain's institutional collapse was the first episode of Terry Nation's *Death to the Daleks* (23/2 - 16/3/74). Broadcast five days before the General Election defeat of Edward Health, and amid the limitations of this "three-day week," there is something resonant about a story which centres around a planet drained of all energy.

The TARDIS arrives on Exxilon, where all electrical power has been interrupted by an unknown force. The Doctor meets an Earth Marine expedition, who tells him that the planet is rich in Parrinium, the antidote for a plague that is sweeping the galaxy. A group of Daleks land on the planet, also eager for the Parrinium, but their weapons are rendered useless by the drain. The Doctor and the expedition enter an uneasy alliance with the Daleks against the Exxilons, but the Daleks develop mechanical firepower and plan to take all of the Parrinium for themselves.

When power cuts from the 1972 Miners Strike accounted for a drop in viewers for the last two episodes of *The Curse of Peladon*, such industrial action directly fed into sequel *The Monster of Peladon* (23/3 - 27/4/74). Here, a power struggle is in place between Trisilicate miners (with Badger hairstyles) and the ruling class, with the workmen calling for improved conditions. Queen Thalira (Nina Thomas) - daughter of the late King Peladon - is sympathetic, but knows her planet is vital to supply the war effort of the Galactic Federation, who are in conflict with Galaxy 5. The Doctor and Sarah Jane Smith (Elisabeth Sladen) arrive at the Citadel, and an apparition of Aggedor has been causing deaths underground. It transpires that human engineer Eckersley (Donald Gee) has created the spirit with the use of a matter projector and heat ray, and is in league with renegade Ice Warriors led by Commander Azaxyr (a returning Alan Bennion), in a plot to seize Trisilicate for the Galaxy 5 war effort.

Again written by Brian Hayles and helmed by Lennie Mayne, to call *The Monster of Peladon* a sequel is generous, as it is a drawn out six-parter with major liberties. Set fifty years after the first adventure, Alpha Centauri and Aggedor are still present, and it seems particularly sloppy to duplicate The Ice Warriors so centrally. But the biggest issue is that the mineral Trisilicate - which The Doctor explained to be exclusive to Mars - is now in such abundance on an alien world. Even Pertwee, in his penultimate serial, seems unenthusiastic, with Sarah Jane left with nothing to do apart from share a limp monologue on women's lib with Thalira, and play hostage.

Exploring Barry Letts' personal obsession with Zen Buddhism, *Planet of the Spiders* (4/5 - 8/6/74) is another weak six-partner to finish Pertwee's tenure, suffering from an indulgent, nonsensical chase sequence. The original season climax was to be *The Final Game*, where The Master would sacrifice his life to save The Doctor in an act of redemption. This was abandoned due to the untimely death of Delgado while filming in Turkey for the French/German TV mini-series *La Cloche Tibetaine* (however, Delgado's legacy exists on an obtuse level, as his widow Kismet provides the voice for the Queen Spider).

Since his discharge from UNIT, Mike Yates (Richard Franklin) is part of a Tibetan meditation group in rural England. While visiting, Sarah Jane and Yates stumble across resident Lupton (John Dearth) performing an incantation, which conjures up a giant spider. The Buddhist centre is actually a front to contact a powerful alien force that manifest as a large Arthropod; the spider is an emissary from the Metebelis 3 ruling council, sent to recover a blue crystal that The Doctor previously found there and that has now been returned to him by Jo from her trip to the Amazon. The Doctor recognises Abbot K'anpo (George Cormack) as his former Time Lord guru and, at his prompting, returns to Metebelis 3, where a human colony revolt has failed. The Great One Spider uses the crystal to complete a lattice which she believes will increase her mental powers to infinity.

Planet of the Spiders may well be a disappointing end to the adventures of The Third Doctor, but it does highlight the widespread fear of Arthropods. Research has suggested this may be innate to humans, being an exaggerated form of instinctive response which helped early bipedal primates to survive [5]. Such a metaphysical monster motif with primordial significance neatly acts as a nod to the BBC's recent prehistoric terrors, and as a dovetailing introduction to the shows celebrated Gothic era to come. If Pertwee, Letts and Dicks had created a solid springboard for the future, The Fourth Doctor and his production team would catapult the show into an unprecedented orbit of popularity.

Notes

[1] Nigel Kneale's disdain of *Doctor Who* has been well documented because of wholesale Quatermass "homages." But the writer's dislike can also be attributed to its treatment of children, or as Kneale put it, "bombing the tinies with insinuations of doom and terror."

[2] Other BBC anthologies from the early 70's were *Menace* (1970, 1973) and *Leap in the Dark* (1973, 1975, 1977, 1980). The latter changed format as many times as its stories; initially paranormal documentaries, middle seasons were reenactments, before the final season morphed into original dramas.

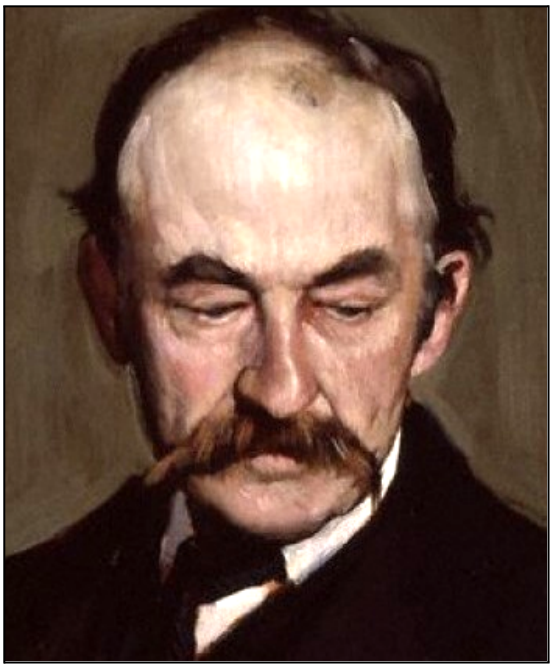
[3] Kneale's *Stone Tape* teleplay popularised the theories of H. H. Price and Thomas Charles Lethbridge, who speculated that electrical mental impressions released during emotional or traumatic events can be "stored" in moist rocks and other items, and "replayed" under certain conditions.

[4] The opening scene, in which Global Chemicals kingpin Stevens (Jerome Willis) stands before miners and brandishes a piece of paper while proclaiming "wealth in our time", mimics Neville Chamberlain's "peace for our time" speech regarding the 1938 Munich Agreement.

[5] Spiders have a great tradition in horror, large or small. Jack Arnold made two of the most loved of these sub genre entries during the 1950s: science goes awry creating a giant *Tarantula!*, and a household spider strikes fear into *The Incredible Shrinking Man*. In 1977, even William Shatner had to try and prevent a small Arizona town from becoming a *Kingdom of the Spiders* (but to no avail). However, Peter Sykes' *Venom* (1971) is an underappreciated British curio, casting bewitching Serbian actress (and later controversial politician) Neda Arneric as a "spider goddess" phantom who kills any men who becomes sexually involved ("they say if anyone touches me, the spiders come"). Yet her visage has been purposely created to scare off locals from a Nazi plot producing nerve agents from spider venom, funded by priceless stolen painting and led by Anna's renegade scientist father (Terence Soall).

Desperate Remedies

"Fear is the mother of foresight."
Thomas Hardy



Victorian realist: the works of Thomas Hardy reflect a concern for the poor in society, and lack of opportunity for women

Dr Thomas Stowell's Jack the Ripper article in the November 1970 issue of *The Criminologist* set in motion a frenzy of Whitechapel Murders activity. Stowell drew comparisons between the evisceration of the women victims and the disembowelment of deer shot by the aristocracy on their estates, and surmised that - although not named directly - Prince Albert Victor went mad after contracting syphilis in the West Indies.

The Ripper has cast his (or her) shadow over countless films and television programmes, rooted in one of the first examples of tabloid journalism. Plot devices are conjured out of thin air for dramatic gain, as actual evidence is so slim that any adaptation will be shrouded in thick, London fog. A common misconception is that the killer was a Royal surgeon and Freemason, who wore a top hat and cape and carried a large black bag of surgical instruments. The Sir William Gull/Coachman Netley/Third Man Conspiracy has its origins in Stowell's article, and despite Gull being a physician and never a surgeon - or indeed a Freemason - threads were still being woven into Alan Moore's metaphysical exploration *From Hell* (1988 - 98) [1] one hundred years on.

Jack the Ripper (13/7 - 17/8/73) is a six-part BBC "documentary investigation" which mixes period reenactments with contemporary sleuthing from fictional Detective Chief Superintendents Barlow (Stratford Johns) and Watt (Frank Windsor), characters popular on *Z-Cars* (1962 - 78) and its sequels *Softly, Softly* (1966 - 69) and *Barlow at Large* (1971 - 75). This cross-pollination discusses suspects, forensic examinations and conspiracies in stuffy *ad infinitum*, and after five hours of viewing contributes little to Ripper lore.

Written by Elwyn Jones and John Lloyd, *Jack the Ripper* builds on Masonic influence - after all, Watt has read Commissioner Warren's autobiography, Warren himself a prominent Mason - with an analysis of the wall message "The Juwes are The men That Will not be Blamed for nothing." With no substantiation to the Ripper crimes, let alone Freemasonry, this fixation with the scrawl on Goulston Street is one of many blind alleys the programme creates for itself.

The show's surprise witness is held back to the final moments: Joseph 'Hobo' Sickert, illegitimate son of long-standing Ripper suspect/painter Walter [2]. Self-scripted and shot on Super8, Joseph supports Stowell's claims; with this bombshell, the *East London Advertiser* sent young reporter Stephen Knight to interview 'Hobo'. Fleshed out into his *Jack the Ripper: The Final Solution* best-seller of 1976, Knight details an elaborate theory involving the British royal family and Freemasonry. However, when Knight's misinformation builds to implicating Walter more than to Joseph's liking, 'Hobo' withdrew his co-operation and said he had made everything up.

In *Wessex Tales* - published in 1888, the year of the Ripper crimes - Thomas Hardy writes of nineteenth century marriage, and of a society which could not cope with even minor disease. Hardy did not entertain the sensibility of Jane Austen or the caricatures of Charles Dickens; rather, his poems and novels are filled with people who are as functional and rustic as their clothes, following the hardened edge of nature and

intractable fate. Like The Ripper, there is also a sense of enigma, that something beyond is guiding us to relentless decline. For many of a certain age one tale - *The Withered Arm* - is remembered as an oddity of their schooling. Often included on English Literature syllabuses, it sits awkwardly between morality tale and surreal horror.

Wessex Tales was made into a BBC anthology; the first shown was *The Withered Arm* (7/11/73), and is a masterpiece of the form. In a rural community, wealthy farmer John Lodge (Edward Hardwicke) returns home with his new young bride Gertrude (Yvonne Antrobus). Gertrude awakes one morning to find painful welts on her arm, and consults Conjuror Trendle (Esmond Knight) with the reluctant help from weathered milkmaid Rhoda Brook (Billie Whitelaw). Trendle prescribes a ghoulish cure: "you must touch with a limb the neck of a man who'd just been hanged." It transpires that Rhoda's son Jamie (William Relton) is the illegitimate spawn of Lodge, and it is he who is hanged for a frivolous reason.

Rhoda's dream of a grotesque grinning Gertrude taunting her with her wedding ring sets the tale in motion, as Rhoda angrily grabs the bride's arm before awakening; and Whitelaw holds the distinction of the only actress to ever make milking a cow look ethereally sinister. Gertrude is an outsider not just in an unfamiliar world, but an unwanted one: she cannot bear children.

Dramatised by Rhys Adrian indebted to *The Blood on Satan's Claw* (1971), Gertrude wanders wearily through the bracken and ploughed earth, her physical affliction a relation for that film's yearning of devilskin [3]. The programme is also enveloped by the hanging ethic, unsurprising as Hardy himself was an enthusiastic spectator.

The final screened *Wessex Tale* is another story of bridal torment, *Barbara of the House of Grebe* (12/12/73). Lord Uplandtowers (Ben Kingsley) wants to marry Barbara (Joanna McCallum); however, this daughter of Sir John Grebe (Leslie Sands) elopes with handsome Edmond Willowes (Nick Brimble). Marrying "beneath her," Barbara can only gain her parents consent by having Edmond "educated" in Italy for a year. During his stay in Europe, Edmond is facially disfigured in an opera house fire while saving others; on his return to England, Barbara is repelled, forcing him to leave a farewell letter. Several years later whilst in a loveless marriage with Uplandtowers, Barbara learns of Edmond's death, and receives delivery of a commissioned statue of a pre-accident Edmond from Pisa. With Barbara worshipping this as a shrine, Uplandtowers learns of the original disfigurements and has the statue amended.

Throughout this ordeal, Barbara experiences love and loss at every extreme level. Edmond's burned reveal is startling: what seems to be a simple mask turns into a full unveiling of face and wig, as if the forced exile is peeling an orange. While captured in their matrimonial hell, Kingsley and McCallum excel, Barbara caressing her model as Uplandtowers simmers to victory.

Notes

[1] Some of the more amusing Ripper suspects have included author Lewis Carroll and Lord Randolph Churchill, the father of Sir Winston. Carroll was thought to have had an unhealthy fixation with virginal purity, though it is unclear why this would have made him a viable suspect, and Churchill seems to be mentioned only because his political career was cut short by a fatal bout of neurosyphilis.

[2] American crime writer Patricia Cornwell "staked her reputation" by naming Walter Sickert as Jack. The novelist bought thirty-one of Sickert's works and claimed that some contained visual references to the crimes; Cornwall states that Sickert was turned into a murderer by a defective penis.

[3] Piers Haggard's *The Blood on Satan's Claw* has pouting Angel Blake (Linda Hayden) in league with a half-glimpsed, cowled Behemoth. This particular incarnation of the Devil is regenerating his skin, and a coven of children harvest the parchments. Inspired by the Manson Murders and child killer Mary Bell, the film stands as one of the foundations of the Folk Horror sub-genre, and one of the few bright sparks in early 1970's British horror.

Black Christmas

"An idea, like a ghost, must be spoken to a little before it will explain itself."
Charles Dickens

Set against backgrounds that are scholastic or ecclesiastic, often apparitions in the fiction of M.R. James are connected with material objects, such as the bronze whistle from the ruins of a Templars' preceptory in *Oh, Whistle and I'll Come to You, My Lad* (1904), and the Anglo Saxon crowns that prevent invasion in *A Warning to the Curious* (1925). There are also hints of bygone Satanism; like the warlock Karswell in *Casting the Runes* (1911), James conjured ancient manifestations into a more rational age. Horrors are set on the periphery of sight and understanding; even though his ghost stories are set within a credible historic tableau, they are also classics of psychological terror. For the son of a parson - and a lifelong member of the Church of England - James' phantasms are surprisingly outlandish, often wet-lipped, smelly, and all too tangible even when lurking in the shadows. *The Tractate Middoth* (1911) has a spectre with thick cobwebs over its eyes; a thing in *The Uncommon Prayer-Book* (1921) resembles "a great roll of old, shabby, white flannel"; and in *Mr Humphreys and his Inheritance* (1911) there is a form "with a burnt human face" that emerges "with the odious writhings of a wasp creeping out of a rotten apple."

But James saw his tales as a hobby, a pursuit after his astonishing achievements as a medieval scholar [1]. A picture has been painted of a sexually repressed man who also viewed his stories as social device, particularly for readings at King's College's Chitchat Society. Here James enjoyed sessions of Ragging, essentially floor-bound genital grabbing [2].

Each Christmas from 1971 to 1978, the BBC broadcast late night, self-contained dramas which would become known as *A Ghost Story for Christmas*. The first five are all based on James - *The Stalls of Barchester*, *A Warning to the Curious*, *Lost Hearts*, *The Treasure of Abbot Thomas* and *The Ash Tree*. Charles Dickens' *The Signalman* was chosen for the 1976 episode, and the final two installments original teleplays in contemporary settings: Clive Exton's *Stigma* and John Bowen's *The Ice House*. *A Warning to the Curious* was broadcast between 11.05 and 11.55pm on

Hurdy-gurdy boy: undead orphans haunt *A Ghost Story for Christmas - Lost Hearts*

Christmas Eve 1972, and attracted an astonishing nine million viewers. Because of its critical and public success, all subsequent entries were shifted from General Features to the BBC's Drama department proper, and as Lawrence Gordon Clark has lamented - who directed the first seven entries - his vision was suddenly imposed upon by screenwriters and script editors.

It is argued that Christmas supernatural fiction can be traced to the Victorian era, a time when magic lanterns and stage magicians milked the population's craving for thrills and sensation. With technology making printing cheaper and more accessible than ever before, Charles Dickens became the architect of things snowbound and spectral. But telling scary stories while huddling around a festive fire can be traced back in several layers: Joseph Glanvill's treatise on witchcraft *Sadducismus Truimphatus* (1681) has harsh words for those who dismissed the existence of unearthly powers as "meer Winter Tales, or Old Wives fables," and William Shakespeare even

titled his tale of magic and transformation *The Winter's Tale* (1623). Looking back to the previous century, we find Christopher Marlowe using the same notion in his play *The Jew of Malta* (1589): "now I remember those old woman's words, "who in my wealth would tell me winter's tales, and speak of spirits and ghosts that glide by night.""

Although *The Stalls of Barchester* started the BBC ghost strand proper, a template was in place with Jonathan Miller's 1968 *Omnibus* on James' *Oh, Whistle, and I'll Come to You, My Lad* [3]. Not so much a supernatural tale than an examination of a deteriorating academic mind, this plays like a satire on James himself. The mental stability of Professor Parkin (Michael Hordern [4]) erodes like the subsiding graveyard where his troubles began; fussy and absent-minded, the bachelor goes on holiday to a small seaside hotel. While walking he picks up a whistle lying in the undergrowth. That evening he discerns a Latin inscription on the side - "Who is this who is coming?" - and blows.

The best visual treatments of James are almost silent films, showcasing an elemental struggle that seeps into landscape and character. Miller's work emphasises Parkin's alienation by showing people conversing by mumbles and snatched words, as if the viewer is listening to others the way the Professor does because of his years of scholastic solitude. The climax - where Parkin is horrified to see bedclothes rise and attempt to form a shape - mimics one's expectations of ghosts under white sheets.

The Stalls of Barchester (24/12/71) - based on *The Stalls of Barchester Cathedral* (1911) - is the most ecclesiastical of all the stories. Dr Black (Clive Swift), whilst cataloguing the Barchester Cathedral library in 1932, is shown a diary detailing the events leading up to the death of Archdeacon Dr Haynes (Robert Hardy). The diary implies that Haynes caused the demise of his aged predecessor Pulteney (Harold Bennett) and was haunted by carvings (of the Devil, Death and a cat) made by artisan John Austin ("they say he was blessed with second sight.") Filmed entirely at Norwich Cathedral, the broadcast adheres to James' phrase "movement without sound" with its half-seen terrors and foreboding back story.

A Warning to the Curious (24/12/72) tells of Mr Paxton (Peter Vaughan) - who has lost his job in the great depression - travelling to East Anglia hoping to discover a last surviving Saxon crown, one of three that were put in place to protect England from invasion. Following in the footsteps of an archaeologist murdered twelve years previously, Paxton boards in a hotel which only has one other guest, Dr Black (a returning Clive Swift). Increasingly haunted by a mysterious figure, which may be the ghost of one William Ager, who guarded the relics, Paxton is eventually bludgeoned to death at the point of excavation.

Inspired by the open beaches of Miller's *Omnibus*, *A Warning to the Curious* is an enduring drama. What makes Paxton's demise more startling is that you feel for a man who wants to make a name for himself, driven by hurt pride rather than any thread of malice.

Based on one of James' earliest and less subtle tales, in *Lost Hearts* (25/12/73) orphan Stephen (Simon Gripps-Kent) is sent to live with his eccentric relative Mr Abney (Joseph O'Conor). Stephen is haunted by the spirits of two children - both orphans who had briefly lived at the house - and learns that Abney dabbles in ritual sacrifice to seek immortality. The ghostly children sway in unison to hurdy-gurdy music - with fingernails that still grow after death - but away from the obvious Faustian element there is a child abuse subtext. Abney forcing Stephen to drink the drugged wine makes for uncomfortable viewing, and the overall synopsis reminds of French knight and lord Gilles De Montmorency-Laval, who murdered, raped, and dismembered children in the name of black magic.

A slow-burning cryptography tale, *The Treasure of Abbot Thomas* (23/12/74) shifts its Germanic origin to Wells Cathedral. Reverend Somerton (Michael Bryant)'s arrogance cannot overshadow a thirst for treasure - which literally meets a sticky end. Somerton is the archetypal James anti-hero: a character punished for his disrespect towards the unearthly. James' most intricate story, John Bowen's script opens it up by including a young foil (Peter, played by Paul Lavers) and sly nods to the English fascination with comfort food (slab cake and grilled chops).

With its ambience of dying curses and bleak moorlands, *The Ash Tree* (23/12/75) has the air of *The Withered Arm*. Eighteenth-century nobleman Sir Richard Fell (Edward Petherbridge) inherits a stately home dominated by an old Ash tree. The seat has been cursed since the day his ancestor Sir Matthew condemned Mistress Mothersole (Barbara Ewing) to death for witchcraft. More a tale of resurrection and an aching loss of fertility, writer David Rudkin

energises James' prose by discarding the original set of narrators in favour of a singular descent into madness, and also emphasises sexual awareness with Fell's free-spirited muse Lady Augusta (Lalla Ward [5]).

The Ash itself has inspired numerous cultural myths: in British folklore it is said that ill children could be cured by passing through the cleft of the tree [6]; on screen, it is a vessel that acts on the sorceress' battle cry ("Mine shall inherit"), as its branches unleash grotesque spider-babies into Sir Richard's bedroom.

The last period piece in the original series was based on Dickens' story published in the 1866 Christmas *All the Year Round*. *The Signalman* (22/12/76) is greatly infused with the writer's own involvement with the Staplehurst rail crash of June 1865 [7]; Andrew Davies' often in limbo script creates a strong sense of apprehension, where the phantom is a time displacement which portends the death of a signal operator (Denholm Elliott). If James' ghosts aim to haunt, infiltrate and scar, Dickens' spectre is one that personifies overwhelming fate.

Notes

[1] These attainments include the cataloguing of the manuscript libraries of the University of Cambridge, and a translation of New Testament apocrypha. James' also discovered a fragment which led to excavations in the ruins of the abbey at Bury St Edmunds in 1902, in which the graves of several twelfth-century abbots were rediscovered.

[2] The term Ragging is more associated with new student bullying in India and Pakistan. Sri Lanka has been especially affected as a result of British colonialism; soldiers returning from war re-entered colleges and brought with them techniques learned in military camp, where people were made to fail as an individual, but succeed as a team.

[3] Jonathan Miller previously made the acclaimed BBC version of *Alice in Wonderland* (1966). Similar to his approach to James, Miller stripped the story to its essence, here following non-fantastic appearances that make Alice (Ann-Marie Mallik) wonder if adulthood is anything to look forward to.

[4] Hordern would later appear in one of Hammer's more successful attempts to assimilate itself into the 1970's. Peter Sykes' *Demons of the Mind* (1972) sees Hordern portray a deranged, self-styled Holy Man carrying an oversized burning cross. The film addresses a "family madness" suppressed through guilt, but this Poe-like tale of an incestuous, murderous dynasty crumbling to dust is more cynical than satisfying.

[5] The daughter of the 7th Viscount of Bangor, Ward is also of British cult heritage. Leaving quite an impression in her film debut - as acrobat Helga in Hammer's *Vampire Circus* (1972) - Lalla would have a number of ties to *Doctor Who*; the actress, artist and author first appeared as Princess Astra in *The Armageddon Factor* before becoming the second Romana and marrying Tom Baker.

[6] With strong links also to Viking lore, the Ash is credited with a range of protective and healing properties frequently related to child health. Though there does not appear to be any religious reason why this tree should be associated with Ash Wednesday, the link is obvious, and in parts of England children used to bring a twig of black-budded Ash to school on this day. Any child who failed to remember this risked having his or her feet stomped on.

[7] This occurred while the train was crossing a viaduct where a length of track had been removed during engineering works, killing ten passengers and injuring forty. Dickens was with his mistress and her mother in the first class carriage, which did not completely fall into the river bed. He climbed out of the compartment through the window, and with his flask of brandy and his hat full of water, tended to the victims.

The Awakening

"Invention ... does not consist in creating out of void, but out of chaos."
Mary Shelley

Battlefield Skaro: evocative of WWI, painted gas masked-Thals are slaughtered by Kaled troops in the opening to *Doctor Who - Genesis of the Daleks*

M. R. James' tales helped transform The Gothic as synonymous with the ghost story. Far simpler than the earlier Gothics, the ghost story is safe; the reader enjoys being scared in a formulaic way, whereas traditional Gothics are innovative and wholly unpredictable.

The Gothic in *Doctor Who*'s mid 70's serials runs deep through the British tradition, placing the exotic into our stoic, repressed world. Britain is a land that, to a certain extent, still follows its ancient boundaries, pathways and lore. Ever since Dr Frankenstein travelled to Orkney, Bram Stoker brought Dracula to Whitby, and H.G.Wells deposited his extraterrestrial invasion on the outskirts of Woking, outlandish tales seem to have more ballast when played out against the down-to-earth, uptight backdrop of Britain. The United States can use its landmarks to startling effect – one need look no further than the climax to *Planet of the Apes* (1968) – but it doesn't have Britain's ocean of history, and perhaps it is because of this that makes such stories resonate more subconsciously. It is the power of contrast: in England ancient horrors envelop a restrained society; in the United States films such as *The Texas Chain Saw Massacre* (1974) play against the beloved family unit of 'Mom and Apple Pie.'

Most fans of *Doctor Who* believe this period to be the golden era, when Tom Baker's goggle-eyed eccentricity was married with chilling stories. Producer Philip Hinchcliffe and script editor Robert Holmes plundered Universal, Hammer and 1950's science fiction movies for their inspiration, as well as famous literature, keeping self-appointed moral guardian Mary Whitehouse busy filing letters to the BBC. *Doctor Who*'s take on Mary Shelley's *Frankenstein, or The Modern Prometheus* (1818) - *The Brain of Morbius* - predictably summoned her wrath, with Whitehouse proclaiming the story "contained some of the sickest and most horrific material seen on children's television." When the Corporation issued an unprecedented apology to Whitehouse over a drowning sequence in *The Deadly Assassin*, the repercussions were far-reaching: never would the show be as consistently absorbing again.

Gothic as entertainment is usually traced back to Horace Walpole's *The Castle of Otranto* (1764), a novel which kick-started a genre that lived amongst decaying settlements and subterranean crypts. Oscillating between romantic subplots and conventional reality, Gothic fiction places heavy emphasis on atmosphere and loss of humanity/identity; women are often cast in distress but typically heroines, while men struggle with a *Jekyll and Hyde*-type duality. The Gothic concept of The Sublime [2] - the vast grandeur of mother nature at once beautiful and terrifying - is amplified by notions of time travel and alien civilisation, and the other form mainstay, The Outsider, can be defined as The Doctor himself.

A true Gothic surface must be immersive. "They call them the haunted shores" so begins Ray Milland's voiceover for *The Uninvited* (1944), "these stretches of Devonshire and Cornwall and Ireland which rear up against the westward ocean. Mists gather here, and sea fog, and eerie stories." The coastline particularly conjures the evocative landscape of the Gothic, with its proximity to the elements and history with transitory visitors.

When Hinchcliffe and Holmes took over *Doctor Who*, there was a seismic shift away from what Holmes described as "straightforward, dull, children's stories." In the seasons that followed, the Time Lord would experience more oppressive environments and not just hauntings, possessions and torture, but also early trappings which would become known as body horror. These tales also affected the Doctor himself, changing from the adventurous dandy of Pertwee to Baker, an actor who embraced The Outsider, at odds with himself and the galaxy. Together with his impractical scarf and unruly mop top, The Doctor was suddenly *Melmoth the Wanderer* [1], yearning for a place in society but doomed never to find it (as the Time Lord states in *The Pyramids of Mars*, "I'm not a human being; I walk in eternity.")

Hinchcliffe and Holmes' debut episodes - Season Twelve - saw them tackle a set of scripts already commissioned during Barry Letts' time as producer. Although this featured reassuringly traditional elements, there was also a clear indication that the show was undergoing significant change, particularly the phasing out of UNIT. But calling Hinchcliffe's tenure simply "the horror era" detracts from the ingenuity and intelligence channelled during this time. Writers, designers and directors were specifically briefed and consulted prior to production, and assigned to their strengths (budget willing) to bring Hinchcliffe and Holmes's serial thrillers to life. Each story had to have a power, a mix of rounded characterisation and sense of atmosphere to adhere to more adult scientific concepts and convincing worlds.

Holmes was in his element, injecting a more black, sardonic humour. In addition to the more mature and macabre approach, a great deal of the success can also be attributed to the chemistry between Baker and Elisabeth Sladen. Baker was also creating a Doctor more overtly and fittingly alien; you need only look at his homo sapiens speech from *The Ark in Space* (25/1 - 15/2/75) to see that he was taking things seriously, unlike later seasons where the actor's impulse to fool around was not kept in check. *The Ark in Space* signalled a change to a more psychological danger; the last survivors of the human race are held in suspended animation on the space station Nerva, unaware that aliens are absorbing their bodies and memories. The insectoid Wirrn Queen is laying eggs inside the cryogenically preserved crew; when the eggs begin to hatch The Doctor, Sarah Jane and Harry (Ian Marter) work with revived humans to lure the pupae-busting Wirrn into a shuttlecraft and blast them into space.

The Ark in Space's trails of green slime are played out in Roger Murray-Leach's brightly lit, clinical sets. Noah (Kenton Moore)'s cell-by-cell mutation not only recalls Nigel Kneale's *The Quatermass Experiment* (1953), but provides a bridging point for body-destruction explored in early David Cronenberg and *Alien* (1979); the shuttle craft finale also provides a nod for Ridley Scott's film. The Wirrn grubs and flesh of Noah's transforming hand are constructed primarily from then new bubble-wrap packaging and sprayed green, and to further illustrate the show's queasy hue, the opening titles to Part One were green-tinted but subsequently dropped.

This new disturbing and mentally challenging edge is also played out in *The Sontaran Experiment* (22/2 - 1/3/75), where Field-Major Styre (Kevin Lindsay) is conducting tests on human physical and mental capabilities prior to invasion. These procedures include a shipwrecked astronaut left chained to die of thirst, Sarah Jane subjected to hallucinogens, and human resistance to "immersion in fluid."

With its theme of racial hatred, *Genesis of the Daleks* (8/3 - 12/4/75) further enhances a more realistic quality. Terry Nation revisits early Dalek history, elaborating (and contradicting) back-story established in *The Daleks*. Dramatic, gritty and uncompromising, it pushes the show to its creative boundaries in every sphere, as well as introducing Davros (Michael Wisher), the deranged and disfigured chief scientist whose genetic experiments gave rise to the Daleks. A megalomaniac who demonstrates a cruel eloquence and cunning lacking from the creatures he spawned, rarely has a *Doctor Who* villain been given such depth, and been played with such bravado. Obsessed with racial supremacy, Davros takes the Darwinian idea that evolution favours the strongest, modifying embryos to eliminate weaknesses of conscience and pity. The Doctor's dilemma is whether destroying the Daleks – basically an act of genocide – makes him as immoral as the Daleks themselves.

A weak link in this otherwise excellent season, *Revenge of the Cybermen* (19/4 - 10/5/75) is nevertheless fondly remembered as the initial Cybermen serial in colour, as well as being the first commercially available story released on VHS in 1983. The Time Ring takes The Doctor, Sarah and

Harry back to Nerva, but to a period many thousands of years earlier than their visit in *The Ark in Space*. The station is currently acting as a beacon, warning space traffic of the existence of a new asteroid orbiting Jupiter, Voga, also known as the planet of gold. A plague has killed all but a handful of Nerva's crew and visiting civilian scientist Kellman (Jeremy Wilkin) is in fact a traitor working with a group of Cybermen, who want to destroy Voga as gold dust can coat their breathing apparatus (and the plague is the result of poison injected by Cybermats). Kellman however is really a double agent, working with one faction of the Vogans, whose plan has been to lure the Cybermen onto the beacon and destroy them with a rocket.

Gerry Davis' tale has long been a guilty pleasure for Whovians, as the serial features an alarming amount of double entendre. "Take the Cybermen from behind" and "Pull it harder, it's coming" are typical examples, and the antics of the black-helmeted Cyberleader (Christopher Robbie) are hilarious; often arms on hips, his strangulation of The Doctor looks more like a Swedish massage. Sladen's experience of her attack by a limp Cybermat - which had to be hugged by the actors to make them seem even remotely threatening - led her to decide to quit the series, only for the actress to reconsider once the show moved onto better realised stories.

The Vogans can be interpreted as a mirror of 70's Britain - a power that was once great but is now bitterly divided over how to exploit its remaining resources. Away from this allegory, the story is spoiled by the titular menace [3]; uncharacteristically emotional, the idea of Cybermen being susceptible to attack with gold dust is also less than inspired. Previous entries have shown them to be vulnerable to radiation, solvents, gravity, low temperatures, electric currents, force fields and grenades, and the revelation of this latest weakness only serves to further reduce their potency. This ineffectiveness is underpinned by the Doctor's famous outburst "You're nothing but a pathetic bunch of tin soldiers skulking about the galaxy in an ancient spaceship," a viewpoint reinforced by adventures to come [4].

Notes

[1] Charles Maturin's stories-within-stories novel sees a scholar sell his soul to The Devil for an extra 150 years of life. However, Melmoth fails to pass on his pact of damnation ("I have traversed the world in the search, and no one to gain that world, would lose his own soul!") Like Faust, Melmoth has to suppress his longings for a life of religion and love, becoming one of literature's greatest social outcasts.

[2] The Gothic Sublime is articulated by Immanuel Kant as the presentation of the unpresentable. Kant's *colossal* can occur only at that moment when reason gives way to imagination for a fleeting moment before it regains its power. What happened during this gap is the coming into being of the moment of the sublime. As stipulated by Schopenhauer and Freud, the *oceanic sublime* is the dissolution of self in death. This compulsion toward our own end explains the apocalyptic tendencies of Gothic study.

[3] If the Cybermen were increasingly ineffective on screen, they were positively pathetic on the printed page. In one of John Canning's surreal Patrick Troughton strips for *TV Comic*, the silver "menace" were even destroyed by flower scent (*Flower Power*, #832-836, 1967).

[4] The 1985 Colin Baker story *Attack of the Cybermen* is particularly detrimental. By this point *Doctor Who* had become unnecessarily preoccupied with its back-catalogue, and fans were even acting as unpaid continuity advisers. This serial references other Cyber stories with London sewers (*The Invasion*), a Cyber Controller and cryogenic chamber on their adopted planet Telos (*The Tomb of the Cybermen*), and Mondas' imminent destruction in 1986 (*The Tenth Planet*). Out of this jumble comes a confused tale of the Cybermen trying to prevent the destruction of their home world in the past, while their domination of Telos seems assured in the future.

The Edge *of* Destruction

"Seems I've spent the better part of my life amongst the dead."
John Banning (Peter Cushing), *The Mummy*

***Terror** of the Zygons* (30/8 - 20/9/75) not just opened Season Thirteen of *Doctor Who*, but saw the beginning of the Gothic Era in earnest. This four-parter has The Doctor, Sarah and Harry summoned by UNIT to The Fox Inn in the Scottish Highlands (actually Bognor Regis). Investigating the destruction of oil rigs in the North Sea, the Loch Ness Monster is revealed to be a Skarasen cyborg controlled by Zygons, organic shape-shifting aliens who plan to take over the Earth. When their craft emerges from the Loch and The Doctor causes it to self-destruct, only Zygon leader Broton (John Woodnutt) survives. Assuming the identity of the Duke of Forgill, Broton travels to London to destroy a World Energy Conference.

Terror of the Zygons features arguably the best and worst monsters in the Time Lord's history. The fleshy and fetishistic Zygons are superbly realised, their suckers and throbbing veins bathed in sickly red and green light; in comparison, the Skarasen/Loch Ness Monster - based on a dog's skull - is simply embarrassing when moving across the moors and rising from the Thames. And similar to *The Green Death*'s depiction of Wales, *Terror of the Zygons* stereo-typically treats the Scots as bagpipe-playing, kilt-wearing loons.

A fusing of *Forbidden Planet* (1956) and *The Strange Case of Doctor Jekyll and Mr Hyde* (1886), *Planet of Evil* (27/9 - 18/10/75) sees The Doctor and Sarah land on Zeta Minor, where a Morestran geological expedition has fallen prey to an unseen killer and only the leader, Professor Sorenson (Frederick Jaeger), remains alive. A military mission from Morestra has also arrived to investigate - at first suspecting the Doctor and Sarah - but the culprit is revealed to be a being from a universe of antimatter. The serial is brought to life by Jaeger's performance and Roger Murray-Leach's extraordinary jungle set, a vividly successful illustration of Philip Hinchcliffe's desires to create more believable elseworlds.

In *The Pyramids of Mars* (25/10 - 15/11/75), the Gothic is given its fullest expression. Mixing Terence Fisher's Hammer classic

Mummy dearest: in a typical Time Lord twist, the bandaged fiends in *Doctor Who - Pyramids of Mars* are actually robots

The Mummy (1959)[1] and a metaphor for Colonial guilt, the TARDIS materialises on Earth inside a priory owned by Egyptologist Marcus Scarman (Bernard Archard), who is possessed by Sutekh the Destroyer (Gabriel Woolf). With its entombed ancient evil and walking Mummies (in fact servicer *robots*), there is a genuine feel of dread, with the Mummies successful in their simple yet hulking appearance [2]. Sutekh is actually the Devil in the guise of an Osirian entity who lost the fight for supremacy against his brother Horus, and has been imprisoned on Earth ("serve you, Sutekh? Your name is abominated in every civilised world - whether that name be Set, Satan, Sedok...").

For *The Android Invasion* (22/11 - 13/12/75) Terry Nation invents new aliens, the rhinoceros-like Kraals, who go to finite trouble to recreate an English village and populate it with synthetic organisms to rehearse an invasion. Chief Kraal scientist Styggron (Martin Friend) also intends to release a virus to aid resistance, but this is ultimately an unnecessarily convoluted serial. Themes of duplication and mind-draining

are lost in a number of silly elements, most of all duping astronaut Crayford (Milton Johns) in thinking he has lost an eye by simply giving him an eye-patch. This is a minor entry in the greater Gothic scheme, but it does cover interrogation - The Doctor's subjection to the Analysis Machine - and Cold War paranoia that was so prevalent in 1950's Sci-Fi; Crayton may be a critical laughing stock, but is a man in identifiable flux.

Originally scripted by Terrance Dicks, *The Brain of Morbius* (3/1 - 24/1/76) was re-written by Holmes to up the horror quotient and remove Dicks' technically challenging notion of a scavenger A.I. The resulting story mixes *Frankenstein* and *She* (1886) set on Karn, home world for both The Sisterhood – whose sacred flame produces the elixir of life – and Solon (Philip Madoc) – a mad scientist who is putting together a body for the still-living brain of an executed Time Lord. When the Doctor and Sarah arrive, The Sisterhood think they have been sent to steal the last drops of elixir produced by a dying flame, and Solon is after the Doctor's head to complete his work (though it is left unclear why the scientist doesn't just use The Doctor's body rather than the unwieldy mutant he *has* created).

The ritualistic Sisterhood enjoy endless arm-waving, yet the serial's most ridiculous moment comes when The Doctor solves their extinguishing life-force ("the impossible dream of a thousand alchemists, dripping like tea from an urn") by removing some soot. Thankfully Solon and his Igor*esque* assistant Condo (Colin Fay) are wonderful galactic Hammer Horror, and the monster itself is so absurdly weird it challenges Japanese *Kaiju*. However, the lasting talking point of the serial is the mind-bending contest between Morbius and The Doctor, mainly because it seemed to contradict *Who* lore by indicating that there had been eight previous incarnations before William Hartnell. This revelation has an equally viable explanation: the faces that appear during the mental warping – which include Hinchcliffe and Holmes in stock costume – were actually Morbius' former selves.

For the final story of Season Thirteen, Robert Banks Stewart's six-part monster mash *The Seeds of Doom* (31/1 - 6/3/76) draws heavily from *The Quatermass Experiment*, *The Thing from Another World* (1951) and *The Day of the Triffids* (1951). But ultimately this is a strange serial because it could be played out without The Doctor or Sarah. Two alien seed pods are found buried in the Antarctic permafrost and The Doctor realises that they are Krynoids; "I suppose you could call it a galactic weed," begins the Time Lord, "though it's deadlier than any weed you know. On most planets the animals eat the vegetation. On planets where the Krynoid gets established, the vegetation eats the animals." After an act of sabotage, one of the pods is delivered to eccentric plant collector Harrison Chase (Tony Beckley) at his English mansion, where assistant Keeler (Mark Jones) is infected. Keeler - whose transformation is accelerated by Chase feeding him raw meat - grows to gigantic proportions before being destroyed by the RAF.

Notes

[1] *The Mummy* continued Hammer's fascination with Gothic Romanticism, having John Banning (Peter Cushing) excavating the tomb of Princess Ananka, only to have the mummified corpse of her former lover Kharis (Christopher Lee) instructed to murder the desecrators. Even in afterlife, the female is in charge; this interpretation hits hard in the final confrontation, with Kharis reduced to a mere puppet in the hands of a woman who simply *resembles* the princess to whom he's so devoted. This metaphysical charge is also channeled by Sutekh's Devilish desires: "I can, If I choose, keep you alive for centuries racked by the most excruciating pain."

[2] Although modern readers have been conditioned by decades of stories and movies to expect a Mummy to be evil, initial literature portrayed them as intelligent and even philosophical beings, such as in Leopardi's *The Dialogue of Frederick Ruysch and his Mummies* (1827). It wasn't until later that the Bad Mummy became a stock device, particularly in Arthur Conan Doyle's *Lot No. 249* (1892), which illustrates the shift in tone in the wake of important archaeological discoveries and the increase in Britain's involvement and later occupation of Egypt. More recently, even the new era *Doctor Who* couldn't resist placing one on an intergalactic train in the Peter Capaldi adventure *Mummy on the Orient Express* (2014).

Strange But True?

**"The most beautiful thing we can experience is the mysterious.
It is the source of all true art and science."
Albert Einstein**

Double jeopardy: Peter Firth and Judi Bowker toil within the Victoriana of *Play of the Month - The Picture of Dorian Gray*

Producer Irene Shubik's book *Play for Today: The Evolution of Television Drama* (1975) is an account of her outstanding career that has become the standard reference work on the subject. Shubik's influence on single play development encompassed *Out of the Unknown*, *Wessex Tales*, *The Wednesday Play* (and its transition *Play for Today*), and BBC2 equivalent *Playhouse,* which provided eight paranormal tales considered here [1].

Daphne Du Maurier's *The Breakthrough* (8/1/75) tells of Saunders (Simon Ward), sent to a remote government lab to help prove the existence of a theoretical energy. The experiment involves a subject close to death, as well as in a computer-induced hypnotic trance and telepathic communication. The person is a mentally deficient but psychically gifted child - possibly affected by the death of her twin - who can report dying sensations posthumously.

Lacking any clear resolution and suffering from limiting studio sets and stifled performances, there is too much speculation to enable the drama to breathe, even in its Suffolk exteriors. In fact, *The Breakthrough* reminds of *The Asphyx* (1973), which also documents spirits and near-death experiences before similarly descending into absurdity.

Far more melancholic is William Trevor's *Mrs Acland's Ghosts* (15/1/75), where Mr Mockler (John Bluthal) receives a letter from stranger Mrs Acland (Sara Kestelman). The woman tells him of how the three ghosts of her childhood siblings have continued to make appearances to her; Mockler discovers that Acland is now in a mental institution and was in fact an only child. The notion of ghosts showing themselves on the basis of yearning and suggestion is far more embracing than *The Breakthrough*'s babble, with Kestelman giving a heartfelt showing of emotional neglect.

After these two tryouts, *Playhouse* mutated into the six-story *The Mind Beyond*. In the first three tales *Meriel the Ghost Girl* (29/9/76) explores the contradictory nature of psychic experiences, opening with George Livingston (Donald Pleasence) witnessing a convincing séance, only for the authenticity to be questioned in a *film noir* pastiche and subsequently re-evaluated by young reporter Robina Oliver (Janet Street-Porter, of all people); *Double Echo* (6/10/76) sees autistic teenager Alison Fisher (Geraldine Cowper) treated by Dr Mallam (Jeremy Kemp), only for the pair to develop a telekinetic bond; and in *The Love of a Good Woman* (13/10/76), after the death of his first wife, Henry Ridout (William Lucas) remarries and builds a new life in a harbour town. But his dead wife's restless spirit speaks with him through his young daughter.

The second half of the strand starts with *The Daedalus Equations* (20/10/76), where mathematical variables from a dead scientist are channelled into money-grabbing psychic fraud Eileen Gray (Megs Jenkins); *Stones* (27/10/76) details the plans of a Stonehenge relocation to Hyde Park to boost tourist revenues, with Oxford academic Nicholas Reeve (Richard Pasco) realising that the disappearance of three children is linked to their fathers' ownership of the last-known copies of *Stonehenge Defended*; and *The Man with the Power* (3/11/76) is an out of place second coming of a (black) Christ story, with Boysie (Willie Jonah) embarking on a divine quest.

The opening titles of *The Mind Beyond* usher the viewer into a world of haunted faces and

electrical impulses, a twilight domain away from rational human senses. *Playhouse* typified the giddy pseudoscientific prevalent in 70's BBC drama, but the centre staging of mentally disturbed characters - and Livingston's mild but questionable interest in the naked *Meriel the Ghost Girl* - clash with the more conventional yarns of mysteries better left alone; and in *The Man with the Power*, religious allegory seems a leap too far.

Broadcast ten days before the start of *The Mind Beyond* was the feature-length *Play of the Month* adaptation of *The Picture of Dorian Gray* (19/9/76) by playwright John Osborne. The only novel written by Oscar Wilde, this Faustian Gothic explores the Aesthetic Art movement as drama - that is, art over intellectualism [2].

While observing Basil Hallward (Jeremy Brett) painting a portrait of Dorian Gray (Peter Firth), Lord Henry Wotton (John Gielgud) preaches his world view of beauty being the only aspect of life worth pursuing. This prompts Dorian to wish that his canvas would age instead of himself, and he consequently explores his sensuality, starting with a courtship of actress Sibyl Vane (Judi Bowker). But after a poor performance Dorian rejects Sibyl as the acting profession was her beauty; and on returning home, Gray notices that his painting has started to deteriorate. After receiving news that Sibyl has committed suicide by swallowing prussic acid, Dorian begins to exploit his looks for a debauched life. In anger, Dorian blames his fate on Basil, and stabs him to death. Deciding that only full confession will absolve him, Dorian destroys the last vestige of his conscience, and the only piece of evidence remaining of his crimes. Stabbing the picture, Gray recoils bloodied on the floor, aging rapidly while the painting regains its original form.

Labelled the "most Wildean," this *Drama of the Month* also includes definitive portrayals of the hedonistic Gray, aristocratic dandy Wotton, and infatuated artist Hallward. Lord Henry seduces Dorian through a poisonous wit that aims to shock and test conventional truths; though naïve, Wotton's radical theories send Dorian in a tailspin, Gray's early insecurities making him the perfect clay for the Lord's willing hands.

This take also accentuates the gay subtext more than most (especially in the relationship between Dorian and Alan (Nicholas Clay), when the latter is asked to draw on his chemical experience to dispose of Basil's body). Such homoerotica plays a large role structurally: Basil's painting depends upon his adoration of Dorian; similarly, Lord Henry is overcome with the desire to seduce Gray and mould him in his own misguided image.

As a homosexual living in an intolerant society, Wilde asserted this philosophy through the story partially in an attempt to justify his own lifestyle. Although beauty and youth remain of utmost importance, the price one must pay for them is of the highest order [3].

Notes

[1] As well as the Satanic overtones, the paranormal also enjoyed a firm imprint during 70's popular entertainment. While British efforts prevailed in earthy gloom, American TV was more bombastic. *Scooby Doo, Where Are You!* (1969 - 75) gave children the urge to climb into a campervan and solve mysteries, and even Steve Austin (Lee Majors) was fighting a Sasquatch in *The Six Million Dollar Man - The Secret of Bigfoot* (1976). There was also *In Search Of …* (1973 - 82), where Rod Serling and Leonard Nimoy hosted documentaries on strange phenomena.

[2] First appearing in the July 1890 edition of *Lippincott's Monthly Magazine*, *The Picture of Dorian Gray* was presented in censored form without Wilde's knowledge. Enduring criticism for its homoerotisism, the writer expanded character backgrounds to "legitimise" acceptance from the *Scots Observer* question "Why must Oscar Wilde go grubbing in muck-heaps?" In 2011, Belknap Press published *The Picture of Dorian Gray: An Annotated, Uncensored Edition*, which includes text that was deleted by the initial editor.

[3] 1976 was a significant year for gay rights in Britain, with increased pressure from Liberty and the formation of possibly the first teenage homosexual group in the world in London. Additionally, the year also saw the first coining of a gay medical term in the pre-AIDS era.

Terminus

"I'm obsessive about the kind of melodrama of getting through the days and trying to make them good and funny and a happy experience. But my feeling towards the fans is that they delivered me from darkness."
Tom Baker

Season Fourteen was the final block Philip Hinchcliffe would serve on *Doctor Who*, and Robert Holmes would move on midway through Season Fifteen. Hinchcliffe would be reassigned to new police series *Target* (1977 - 78) devised by Graham Williams; by coincidence, it was Williams who was to be his successor on *Doctor Who*.

Season Fourteen opened with two stories of possession. *The Masque of Mandragora* (4/9 - 25/9/76) is a sumptuous costume drama set during Renaissance Italy (actually filmed in Portmeirion). The TARDIS lands unwittingly carrying Mandragora energy, that possesses an underground cult - the outlawed Brotherhood of Demnos - intent on dragging the world back to the Dark Ages. This mixture of history and black magic uses the Mandragora Helix to symbolise superstition that would be negated by science. *The Hand of Fear* (2/10 - 23/10/76) is set on contemporary Earth, and has Sarah possessed by the fossilised hand of Kastrian Eldrad (Judith Paris/Stephen Thorne), a criminal who was destroyed in space as punishment for attempting to wipe out his own race. Sarah hijacks a nuclear reactor where radiation recreates the creature; fully regenerated, Eldrad persuades The Doctor to take him back to Kastria, but the planet has been destroyed in case Eldrad should return. At its conclusion, The Doctor has homeworld issues of his own; receiving an urgent summons from the Time Lords, he is forced to leave Sarah on Earth [1].

This action results in Holmes' *The Deadly Assassin* (30/10 - 20/11/76), which takes on board Richard Condon's brainwashing political novel *The Manchurian Candidate* (1959). The Doctor is accused of the assassination of the Time Lord President, but it is in fact a plot by a dying Master (Peter Pratt). Having used all twelve of his regenerations, The Master aims to control the hierarchy so he can obtain the Sash and Rod of Rassilon, keys to the Eye of Harmony, the source of all the Time Lord's power. When The Doctor links his mind into the virtual reality Matrix (pretty novel for 1976) - which has accumulated the wisdom of his race - he wins a

House of Time Lords: former comedian and opera singer Peter Pratt is The Master in *Doctor Who - The Deadly Assassin*

struggle with a hooded opponent revealed to be Chancellor Goth (Bernard Horsfall), who has been used as a pawn. The Master has now gained access to the Eye of Harmony and aims to give new life to his decaying, putrid husk of a body.

The Deadly Assassin provides a number of *Who* firsts: a regeneration number set at twelve; no companion; and the portrayal of a layered society of ranks and chapters (very different from the glimpses seen in *The War Games* (19/4 - 21/6/69) and *The Three Doctors* (30/12/72 - 20/1/73)). But for many this spoilt the mystery of the Time Lord, revealing Gallifrey as a planet akin to the doddering House of Lords, or a crusty Oxbridge society (one Time Lord even complains about hearing and hip problems). But within the Matrix the adventure is irresistible, giving the show its most notorious and sadistic moment: the freeze-frame drowning of The Doctor by Goth, which gave Mary Whitehouse palpitations [2]. Providing such a powerful image for children to mull over for a week was too much for the National Viewers and Listeners Association linchpin, and after such pressure the scene was shortened for repeats.

Chris Boucher's *The Face of Evil* (1/1 - 22/1/77) explores a different kind of horror. The TARDIS arrives on a planet where the savage Sevateem worship Xoanon, who is in fact a spaceship computer that The Doctor once inadvertently drove insane by giving it a multiple personality. Introducing the Time Lord to Leela, here we have a fusion of *2001: A Space Odyssey* (1968) and *Lord of the Flies* (1954).

Also written by Boucher, *The Robots of Death* (29/1 - 19/2/77) is a *Deadly Assassine*sque tale of deception ("nothing is inexplicable, only unexplained"). Mixing *Dune* (1965) and *And Then There Were None* (1939) as well as inverting Asimov's First Law of Robots, the TARDIS materialises on a sandminer combing an alien world for minerals. The massive vehicle is run by a small human crew aided by three classes of robots (Dums, Vocs and a Super Voc), and The Doctor and Leela come under suspicion when the crew are killed by an unseen assailant. With the aid of undercover agents Poul (David Collings) and robot associate D84 (Gregory de Polnay), the culprit is revealed as Dask (David Bailie), a scientist raised by robots who has been reprogramming the automatons to murder and consequently form a superior order ("I see; you're one of those boring maniacs who's going to gloat, hmm? You going to tell me your plan for running the Universe?"). The programme raises above its "people killed off in an enclosed environment" foundation by adopting a highly distinctive art deco design and lethal robots. Of all the influences listed for *Alien* over the years, don't forget that Boucher's story has a claustrophobic mining setting and an undercover A.I [3].

Fog-laden *The Talons of Weng-Chiang* (26/2 - 2/4/77) was Hinchcliffe's final serial. Magician Li H'sen Chang (John Bennett) procures young girls for Magnus Greel (Michael Spice), a 51st Century war criminal who has come to 19th Century London to retrieve his lost time cabinet. Amateur sleuthing and sinister doll Mr Sin (Deep Roy) make the story an entertaining romp, despite the major flaw of the giant sewer rats. But it is also the first *Doctor Who* that showed the taking of illicit drugs, and its use of nunchucks led to trouble with the censor for its first release on VHS. The most dominant controversy, however, is its uniformly bleak portrayal of the Chinese ("inscrutable chinks"), which lead to a rebroadcast ban in Ontario after complaints from the Chinese-Canadian community [4].

Notes

[1] Elisabeth Sladen's Sarah Jane Smith appeared in eighty episodes of the classic series between 1973-76, and through subsequent audio dramas, reboot appearances and spin-offs, new generations could also fall in love with her grounded yet infectious charisma. Sladen's swift death from pancreatic cancer in April 2011 left the *Whovian* community in shock, and BBC Four fittingly showed *The Hand of Fear* as a tribute to the actress's timeless appeal.

[2] Whitehouse would also deplore *Genesis of the Daleks* for its "teatime brutality for tots," and remark on close-up strangulation preferences during *The Seeds of Doom* (and the showing of how to make a Molotov Cocktail). During her endless tirades - particularly against Johnny Speight, Dave Allen and Dennis Potter - she did run a successful campaign to ban Alice Cooper's *School's Out* being featured on *Top of The Pops*. Cooper countered by sending Mary a bunch of flowers, believing the publicity helped the single to reach number one in the charts.

[3] *Alien* screenwriter Dan O'Bannon would famously sum up his influences on the film by saying "I didn't steal *Alien* from somebody, I stole it from everybody!"

[4] The racist handling of the Chinese characters is particularly surprising in that it remains unchallenged by The Doctor himself, who usually champions any marginalised groups. And as for the giant rats, Dominic Sandbrook - in his book *State of Emergency: They Way We Were* (2010) - describes them as "one of the worst-realized monsters not merely in the show's history, but in the history of human entertainment."

State *of* Decay

"The localised condition of planetary atmospheric condensation caused a malfunction in the visual orientation circuits. Or to put it another way, we got lost in the fog."
The Doctor (Tom Baker), *Doctor Who - Horror of Fang Rock*

Daughters of darkness: the brides of *Count Dracula* enjoy their evening meal

Hinchcliffe and Holmes had provided an unprecedented level of violence during their three seasons of *Doctor Who*. This shadowed Hinchcliffe on *Target*, his new baby that was made in response to the success of ITV's *The Sweeney* (1975 -78). *Target* was also criticised for its physical force, and to further mirror his time on *Doctor Who*, the BBC reportedly received 5,000 letters of complaint from Mary Whitehouse's League of Light.

Season Fifteen incoming producer Graham Williams was under pressure from BBC brass to tone down the horror, but from the onset he was embroidered in a number of behind-the-scenes tussles. Williams' first serial, *The Witch Lords*, was vetoed late on because it would undermine the production of Bram Stoker's *Dracula* (1897) then under preparation; Louise Jameson quit; and in an attempt to reconnect as a children's show, robot dog K9 became a regular companion - much to Tom Baker's chagrin.

Against this backdrop, it is amazing that Williams' initial broadcast - *Horror of Fang Rock* (3/9 - 24/9/77) - is a success. One of the last genuinely scary classic-era adventures, a shape-changing amorphous jelly (a Rutan scout) crash-lands near a desolate Edwardian lighthouse. This is a tense tale that makes the most of its small cast and location, but lacks the intensity of a Hinchcliffe/Holmes.

Image of the Fendahl (29/10 - 19/11/77) acts as a last stab of Gothic horror. Professor Fendelman (Denis Lill) subjects an old skull to the effects of his Time Scanner, providing a channel for the Fendahl to once more terrorise the Earth. The skull is also infiltrating fellow scientist Thea Ransome (Wanda Ventham), who is transformed into the Fendahl core, mutating colleagues into snake monsters. Mankind manipulated by an ancient alien again draws from *Quatermass and the Pit*, but the story is let down by the Fendahl itself; a woman with eyes painted on her closed eyelids doesn't really justify a terrifying entity that feeds on death; nor does the climax, where the creature is killed by a handful of rock salt.

Apart from *Horror of Fang Rock* and *Image of the Fendahl*, the Fifteenth Season of *Doctor Who* is diluted by disposable stories and cut-price visual effects, broadcast under the shadow of *Star Wars* then bombarding British cinemas. *The Invisible Enemy* (1/10 - 22/10/77) infects The Doctor

with a space-borne intelligence, but by the end of the serial the Time Lord is given K9 [1] as a "parting gift". Others included Robert Holmes' *The Sun Makers* (26/11 - 17/12/77), which bypasses SF altogether for contemporary political parody, and *Underworld* (7/1 - 28/1/78), which features another insane computer ("simply ... another machine with megalomania!").

For the previous two seasons, the programme had finished on strong, fan favourite six-parters: *The Seeds of Doom* and *The Talons of Weng-Chiang*. Unfortunately *The Invasion of Time* (4/2 - 11/3/78) failed to carry on this trend. Claiming presidency of the Time Lords, The Doctor's access to the Matrix enables him to banish the Vardans; yet it is revealed that the Sontarans have used these telepathic aliens for their own means to invade Gallifrey. Written as a late replacement by Williams and new script editor Anthony Read - and made under a cloud of potential industrial action - *The Invasion of Time* is overtly humourous (The Doctor plays hopscotch in the Citadel), and the arrival of the Sontarans seems like a tacked-on act of desperation.

Late 70's *Ghost Story for Christmas* entries were also disappointments [2]. *Stigma* (28/12/77) concerns a family who remove an ancient stone from their garden; as the menhir is lifted a curse is unleashed, causing mother Katherine (Kate Binchy) to bleed uncontrollably. *Stigma* can easily be labelled as a meditation on the male fear of menstruation; *The Ice House* (25/12/78), however, is just muddled and pretentious. The most maligned of all the episodes, Paul (John Stride) has parted from his wife and moved to a residential health spa. The behaviour of the brother and sister who run operations (Clovis and Jessica, played by Geoffrey Burridge and Elizabeth Romilly) seem to be governed by a vine growing in an ice house. While the older residents go about their stately business, Paul is the centre of attention; why is never made clear, perhaps he is just the latest in a line of guests for which they draw vitality (Jessica enjoys "having people").

A late 70's example of the BBC anthology was *Supernatural* (11/6 - 6/8/77), devised by Robert Muller. Muller intended to rekindle the flavour of early horror cinema, subtle tales based around The Club of the Damned. Each week, a prospective member will tell a true tale of terror; if successful, they will be given lifetime membership, if they fail, murder awaits. The most uneven of all anthologies, it was inexplicably broadcast on BBC1 in the summer, and scheduled to clash with BBC2's popular Horror Double Bills. *Supernatural* was shot on industry-standard videotape, and suffers from visible ghosting (gloomy castles and Victoriana add to its tired façade). The Club of the Damned is also poorly portrayed; members are stuffy armchair dwellers rather than bloodthirsty Turks all too eager to wield an axe.

When the BBC's *Count Dracula* (22/12/77) finally arrived, it was considered one of the more faithful to its source; it is certainly the first time we see the Count feed his brides an infant (the book's least dramatised incident). Not the otherworldly Valentino nor the imperious nobleman of Universal or Hammer, Louis Jourdan's Prince of Darkness speaks in an almost casual manner, devoid of any affectation and with only disdain for humanity.

But there are inevitable liberties: Mina (Judi Bowker) and Lucy (Susan Penhaligon) are now sisters, and two of the latter's suitors - Quincy P. Morris and Arthur Holmwood - are combined to form US diplomat Quincy P. Holmwood (Richard Barnes with an outrageous American accent). Another change is that there is no playing with the Count's age, but this ensures a consistency to Jourdan's performance. The rest of the cast is headed by Frank Finlay as Van Helsing, capturing the determination of a vampire-slaying metaphysician, and Jack Shepherd's Renfield is more introverted than other representations.

Although *Doctor Who* was adopting a lighter tone, it was still in contrast to the complexities of late 70's Britain. The Silver Jubilee had offered a week of celebratory respite from the country's inflation and increasingly violent picket lines. This embodiment of Olde England seemed particularly out of context against the then bitter disputes at the Grunwick processing plant; and two months later, Lewisham saw the biggest street battle between fascists and anti-fascists since Cable Street in 1936.

Even the Christmas 1977 episode of *The Goodies* resulted in a skit where leaders came to the conclusion that the planet should just be blown up. Ending with a white flash and the sound of an explosion, the show then cuts to the revolving BBC1 globe logo, which follows suit.

Doctor Who's Sixteenth Season adapted an unprecedented format for the Time Lord. Six individual stories are linked by the 'Search for the Key to Time' plot, which explores the existence of

the White and Black Guardians. In *The Ribos Operation* (2/9 - 23/9/78), The Doctor is aided by female Time Lord Romana (Mary Tamm), which reintroduces the troublesome dynamics experienced by Caroline John's partnership with Jon Pertwee; *The Pirate Planet* (30/9 - 21/10/78) sees Douglas Adams' trademark outlandishness not only covering scientific concepts (planet propulsion, flying cars et al), but inevitably showing the beginning of the end for Baker, here talking directly to camera; and *The Stones of Blood* (28/10 - 18/11/78) jettisons a witchcraft premise into hyperspace.

Adams became Script Editor for the Seventeenth Season, as the show returned to its familiar nature [3]. With a newly-regenerated Romana (Lalla Ward), even the condition of The Doctor's arch nemesis look like they have been retrieved from the scrapheap for *Destiny of the Daleks* (1/9 - 22/9/79). Actually using Skaro sound effects from their initial 1963 appearance, Terry Nation is at his most formulaic for a serial where the titular foes are searching for Davros to aid them in a stalemate with the android Movellans [4] (this seems like a metaphor for the programme reaching out for ideas itself).

The most controversial aspect is that the Daleks, on several occasions, are referred to as robots, perhaps referencing Nation - or Adams' - idea of Dalek evolution from organic mutant to pure automaton. At least it seems more logical that the Daleks and Movellans have entered into a strategic draw because they *are* both robots, but Nation clouds the mystery by suggesting that the races' battle computers have led to the situation.

Before the season again descends into pantomime, *City of Death* (29/9 - 20/10/79) stands out at a cinematic level. This serial is set mainly in 1979 Paris, as Scaroth (Julian Glover) attempts to finance experiments in time travel to avert the accident that marooned him on Earth, an act which began the existence of life. With elegant miniatures and Glover bringing gravitas as the last of the Jagaroths - despite his rubbery spaghetti headpiece - even John Cleese and Eleanor Bron as suitably pompous art gallery visitors adds rather than detracts from the surreal but beautifully made fun.

Notes

[1] K9 Mark I and II travelled alongside Tom Baker until 1981, when Mark III graduated to the spin-off *K9 and Company* with Elisabeth Sladen (where it transpires that K9 is left for Sarah Jane by The Fourth Doctor). A pilot episode - *A Girl's Best Friend* - was broadcast as a Christmas special, and despite strong viewing figures, the show was vetoed by new BBC controller Alan Hart. In it, Sarah gains a companion of her own - her aunt's ward Brendan Richards (Ian Sears) - in a mundane tale of the occult. The *Doctor Who* franchise would not attempt another television spin off until *Torchwood* in 2006.

[2] The real "spirit" of the 70's *Ghost Story for Christmas* strand would have to wait until the short-lived revival of 2005 and 2006, with adaptations of M. R. James' *A View from A Hill* and *Number 13*. Both add a layer of weird science to their ghostly goings on, and *A View from a Hill*, particularly, evokes the washed-out landscapes and corner-of-the-eye creepiness so vivid in the early entries. Here, field glasses created by a deceased local watchmaker and amateur necromancer give visions of grandeur of locations long dissolved. It transpires that the watchmaker's "very peculiar ... 'abits" of boiling the bones of condemned men resulted in a noxious fluid, some of which has remained sealed inside the binoculars.

[3] Douglas Adams - most famous for the *Hitchhiker's Guide to the Galaxy* phenomenon - had many ties with the Time Lord. While at school he penned and performed the play *Doctor Which*, and later wrote a film treatment *Doctor Who and the Krikketmen*.

[4] The Movellans cut a memorable appearance, with their form-hugging white uniforms, silver dreadlocks and cone-shaped pink guns (particularly in the guise of Suzanne Danielle). The major drawback of this design, however, is a belt power pack, so they can be shut down with ease. This android species returned fleetingly on screen during the Peter Capaldi era *The Pilot* (2017), and their virus was central to *Resurrection of the Daleks* (1984).

The Frighten Factor

"[The] flak from Mary Whitehouse ... was quite unwarranted. I think the kind of person who would have been upset by *Doctor Who* would have been upset by anything."
Elisabeth Sladen

Thing from another world: conduct crusader Mary Whitehouse particularly dismissed *Doctor Who - The Brain of Morbius*

Mary Whitehouse frequently singled out mid-70's *Doctor Who* as particularly damaging to young minds. Yet the celebrated "hiding behind the sofa" mainstay of the programme acts as a liberating emotion, with viewers always having The Doctor to guide them through.

Doctor Who in the 70's played on real fears. Either reacting to social or political issues, or absorbing the darker feel throughout the decade, the programme was high on deceit and duplication. Aliens used infiltration of authority figures and double agents for their plans of invasion, and this overwhelming mistrust was also applied to computers and the battle between science and superstition. It was as much a manipulation of the mind as a physical threat, illustrated by the qualities of The Daleks (elimination of conscience) and Cybermen (removal of emotion).

Fear is the most effective way to grab attention, either in effective programming or Whitehouse-like scaremongering. Some of the most successful Public Information Films draw on arresting images to amplify their points (1973's "I Am the Spirit of Dark and Lonely Water" aims to scare children away from ponds and rivers by masking a set of scenarios with a bank-hugging Grim Reaper, suitably voiced by Donald Pleasence). The limbic Amygdala - within the temporal lobe of the brain - hard-wires this fear-conditioning for our self-preservation; the Amygdala also has a close association to memory, so scare tactics from youth forever influence our behaviour. Any moral guardian's intent to shield mental and physical experiences from the young consequently becomes a very important one.

As a special feature on the BBC's *The Deadly Assassin* DVD of 2009, *The Frighten Factor* aims to answer what exactly *Doctor Who*'s fear element is, by interviewing a diverse panel of "experts" from educational psychologist to church minister. The bombastic theme tune can be a frighten factor itself, so apparently can The Doctor, as well as being a parent/uncle surrogate.

Although the programme's visual use of everyday objects (dummies *et al*) and authority figures play with a child's conforming worldview, the juvenile attempts to play out these within the comfort of their own homes. As the resident educational psychologist explains, it is this consumption of live action visuals that makes it resonate so effectively, opposed to cartoons which are too abstract. The "hiding behind the sofa" mentality therefore projects into a visual entertainment that can be played out in known surroundings, epitomising the coexistence of terror and delight so enjoyed by M. R. James.

Television in the 70's exists in what writer and radio presenter Bob Fischer describes as "cosy wrongness," a grainy and blurred netherworld that - because of its pre-digital heritage - can also be extended to the early 80's. There, with videotape, VHS degradation has similar characteristics to incomplete and distorted sound and vision. It is open to question if such feelings can have any retention for modern childhood. In the internet age, there is no room - or need - to fill in the blanks, leaving nothing to the imagination.

This shadow world's scrambling of childhood memories is explored in Hauntology, where the presence of being is replaced by a longing for a future that never arrived. Hauntological music has been particularly tied to Britain, creating an alternate country constituted from the stagnation of the postwar period [1].

Artists whose formative years were in the 70's have developed their own analogue synth brands and nostalgic universes. In 2005 Jim Jupp and Julian House founded Ghost Box Records and the alternative world of Belbury, an eerie English village straight out of John Wyndham [2]. Similarly graphic designer Richard Littler created Scarfolk [3], with its spoof book covers and dystopian government pamphlets.

Folk horror has also become a buzzword since Mark Gatiss used the term in his BBC4 documentary series *A History of Horror* (2010). If the moving image itself is the greatest ghost story, this semi-forgotten Albion teems with a surreal catalogue of customs and practices. For film we have an 'Unholy Trinity': *Witchfinder General* (1968), *The Blood on Satan's Claw* (1971) and *The Wicker Man* (1973). BBC TV in the 70's additionally offered a bridging triumvirate of its own folk horror, all screened under *Play for Today*: *Robin Redbreast* (10/12/70), *Penda's Fen* (21/3/74) and *Red Shift* (17/1/78).

Written by John Bowen, *Robin Redbreast* is the story of Norah Palmer (Anna Cropper), a London-based TV script editor who escapes to the country to recuperate after a breakup. But with mice scurrying in the walls and eccentrics like housekeeper Mrs Vigo (Freda Bamford) and Mr Fisher (Bernard Hepton) dispensing weird customs, Anna becomes increasingly isolated. Falling pregnant after a one-night stand with SS-obsessed gamekeeper Rob (Andrew Bradford), Anna is embroiled in a conspiracy to prevent her leaving the village. Ultimately, *Robin Redbreast* makes a case that our green and unpleasant land will always govern our endeavours.

Bowen's companion *Play for Today - A Photograph* (22/3/77) - again touches on rural intervention. The Otways - upper crust Radio 3 presenter Michael (John Stride) and working class school teacher Gillian (Stephanie Turner) - are a couple living in the city where their resentments cover work, Gillian's mental state and an under-performing sex life. When Michael receives a strange photograph in the post depicting two girls in front of a caravan, it is only the beginning of a journey that will see Gillian and her family control Michael. With Bamford returning as matriarchal manipulator Mrs Vigo, *A Photograph* pitches Gillian's depression against Michael's determination to solve the puzzle.

Directed by Alan Clarke on writer David Rudkin"s insistence, *Penda's Fen* is a sermon on identification. During his last boyhood summer Stephen (Spencer Banks) awakens a buried force against the backdrop of the Malvern Hills. His sexual, mystical and political growing pains are played out against a past and present England, where he encounters angels, demons, Edward Elgar and King Penda. His confusion is further heightened by his pastor father's doubts of orthodox Christianity, and the revelation that he is adopted "with foreign blood."

Under a minimal sound design *Penda's Fen* mirrors the struggle between pagan values and the modern "machine." Clarke himself has admitted that he didn't fully understand its meaning (Stephen's "waking dream" of a man cutting off the hands of willing children is particularly perplexing), but Banks portrays a character as pompous as much of the dialogue. Its focus on myth sits out-of-place with Clarke's usual social realism, and in Rob Young's 2010 book *Electric Eden*, the author labels *Penda's Fen* as a toolkit: " … the occult history of Albion – the British Dreamtime – lies waiting to be discovered by anyone with the right mental equipment."

Alan Garner's adaptation of his own semi-mystical 1973 novel for *Red Shift* has neuropsychological engrams at its core, or how the brain stores memory. This subconscious notion is theorised to affect behaviour over time and repetition, and here we see the lives of three men living in the same part of Cheshire – one in the present, one in the seventeenth century, and one during the Roman occupation – with their existences linked by common circumstance and the appearance of a talismanic stone axe head.

The present day relationship between Tom (Stephen Petcher) and Jan (Lesley Dunlop) is solidly written and played, taking in the difficulties of a long-distance relationship and the generational, blinkered sexual views of Tom's parents (Bernard Gallagher and Stella Tanner); in contrast the historical sequences suffer badly from budgetary restraints. Tom declares that he needs a "red shift"; since such cosmological events result from galaxies moving away from each other, this can be read as a need for personal reflection and re-evaluation.

Tarry-Dan Tarry-Dan Scarey Old Spooky Man (1/5/78) tells of a mysterious homeless person and a children's rhyme ("Tarry-Dan Tarry-Dan, scary old spooky man / snatches children off the street / for his dog and him to eat / but catch me if you can / scary old spooky man.") This neglected teleplay, filmed in Port Isaac, Cornwall, was actually shot in

1976 under the title *Children's Play*. School hard nut Jonah Gratton (Colin Mayes) approaches his sixteenth birthday, hanging out with fellow wasters Darra (Michael Deeks), Willie (Simon Gipps-Kent) and Kenny (Gareth Shiels). At the school gates, the younger pupils taunt a tramp known as Tarry-Dan (Paul Curran). Jonah suffers nightmares of an ancient battle depicted in the stained glass windows of the local church, and it transpires that both he and Tarry-Dan are of the same bloodline, descendants of a "night guard" whose sacred trust was lost.

Made when punk rock attempted to infiltrate society, that particular wayward aesthetic amplifies the bewildering feel of end of school years, with our characters existing in a vacuum of uncertainty and limited prospects (particularly relevant in coastal and rural communities). As Gratton transitions into his historical responsibilities, he achieves an inescapable morbidity even more hopeless than the fate awaiting his companions. Ironically, the performances are like those from a school play, but the 1970s fashions and hairstyles evoke a time lost as much as the ancient battles that h.

Originally written for the BBC in 1973, Nigel Kneale's fourth *Quatermass* series finally arrived on ITV in 1979. Directed by Piers Haggard, *Quatermass* suffered from a long gestation and a fanfare quashed by a technicians' strike. Doom-laden and lethargic, a stoic John Mills is the eponymous Professor longing to be reunited with his runaway granddaughter. During a joint United States/Soviet space venture, the hardware is struck by an unearthly beam of light; it soon transpires that this ray is also striking ancestral gathering points and harvesting the Planet People, disillusioned youth of Earth who long for their paradise in the stars.

Very much a wearying of life story that personified the 70's, youth and the elderly are warring species (complete with internal frictions; even the sedate Planet People have their Kickalong (Ralph Arliss), modelled on Charles Manson). As with his folk horror blueprint *The Blood on Satan's Claw*, Haggard firmly places the Planet People within their spiritual landscape, but this is no longer a world for myth and legend, only one that reflects a Nazi concentration camp iconography: once harvested, ashes hang thick in the air and powdered flesh and bone seep into the earth (and to further a quasi-Third Reich agenda, in a dirty, makeshift London marketplace, books are on offer only because they can "burn well.") Even in the final year of the 70's, the aura of Nazi symbolism and Manson was still being played out.

To close out the BBC's otherworldly tales of the decade, *Schalcken the Painter* (23/12/79) was screened as part of the *Omnibus* strand. A fictional tale about real life seventeenth century Dutch artist Godfried Schalcken, this was adapted from *A Strange Event in the Life of Schalcken the Painter* (1839) by Sheridan Le Fanu. Schalcken (Jeremy Clyde) is a student of Gerrit Dou (Maurice Denham), and admirer of Dou's niece Rose (Cheryl Kennedy). Schalcken, as lifeless as his canvas, loses Rose's hand to a deathly stranger, Vanderhausen (John Justin).

If there is a message at all to the programme's posturing, it is that females can become property; the slow narrative and detached composition has been generously likened to Stanley Kubrick, and the story counteracts Jonathan Miller's treatment of *Whistle and I'll Come to You*: whereas Miller takes M. R. James and reflects the supernatural as mental breakdown, Megahey sees Le Fanu's tale as an artist's shattering loss of hope.

Notes

[1] This soundscape is expertly captured by the 1998 album *Music Has the Right to Children* from Scottish electronic duo Boards of Canada, especially the spectral track *Roygbiv*.

[2] Christopher Priest summed up the most frequent criticism of John Wyndham's work when he described him as "the master of the middle-class catastrophe." His stories may be considered trend setting in their insistence that planetary catastrophes would be extremely difficult for our delicate, self-assured and highly interconnected civilisation to deal with.

[3] In the Scarfolk blog, the header sets the scene. This is a North West England town which did not progress beyond 1979. In an endlessly looping 70's of pagan rituals and science, "everyone must be in bed by 8pm because they are perpetually running a slight fever."

The Mary Whitehouse Experience

"AIDS is a judgment we have brought upon ourselves."
Mary Whitehouse

In addition to the high ground taken by Mary Whitehouse on *Doctor Who*, she also had three other battles in the coming years: *Monty Python's Life of Brian*, *The Omega Factor* and Video Nasties. July 1977 saw Whitehouse win a blasphemy libel against *Gay News* for publishing James Kirkup's *The Love that Dares to Speak Its Name*, a poem which details a Roman Centurion's homo-erotic meditations towards the crucified Christ. This had a personal resonance within the Monty Python camp, as Graham Chapman had helped launch the publication. Yet both parties could never have foreseen the deluge to come two years later.

Monty Python's Life of Brian (1979) is not an attack on *The Bible*, more a comment on mob mentality and cult ideology. Brian Cohen (Chapman) is a simple man constantly mistaken for the King of the Jews, and remains an incorruptible innocent. When the film was passed by the BBFC, the Festival of Light, supported by the Church of England Board for Social Responsibility, began an insidious campaign, encouraging Christians to pray for *Life of Brian*'s downfall. It ended up being banned in Surrey, Swansea, Cornwall and East Devon (where councillors refused to even watch it, arguing that "you don't have to see a pigsty to know that it stinks.")

Against this backdrop, John Cleese and Michael Palin faced society figures on a BBC2 debate in front of a live studio audience. Hosted by Tim Rice, it was the 9th November 1979 *Friday Night, Saturday Morning* were the barnstorming was played out. To argue in favour of blasphemy was broadcaster and Christian Malcolm Muggeridge, and Mervyn Stockwood - the then Bishop of Southwark - who appeared in a sweeping purple cassock while gesturing with a chunky cross.

In an opening salvo The Bishop - with notes hidden in his lap - gives a meandering sermon before accusing the Pythons of being mentally unstable. As the debate becomes heated, Muggeridge complains about the ease with which the comedy troupe "were able to extract humour from the most solemn of mysteries." The conclusion is that while Palin is agitated, Cleese is in his element, defending the film eloquently.

Season of the witch: Mary Whitehouse was particularly thankful for the Video Nasties panic, as it gave her a topic which people knew even less about than she did

What is most unnerving is that the Pythons have to defend their right to question ideas, particularly apt as *Life of Brian* is a series of observations on closed systems of thought [1].

BBC Scotland's *The Omega Factor* (13/6 - 15/8/79) has occult writer Tom Crane (James Hazeldine) as its star. His latent psychic abilities lead him into Department 7, a government agency which investigates the paranormal, where he is partnered with family acquaintance Dr Anne Reynolds (Louise Jameson, recently resigned from *Doctor Who*). Crane joins Department 7 as a means of finding rogue psychic Edward Drexel (Cyril Luckham) and assistant Morag (Natasha Gerson), both involved in the death of his wife; yet after Drexel is killed Tom becomes increasingly aware of another shadow organisation.

For a programme steeped in psychic abilities, *The Omega Factor* has a grounded feel inadvertently brought to life by its lack of money and threadbare effects. This enhances Hazeldine's standout performance, successfully mixing his drive to avenge his wife's death, to come to terms with his own powers, and the vain attempt to

assimilate within Department 7. With a range of writers and directors over its ten episodes, there is an inherent unevenness in style and quality amongst the already diverse set of topics: analogue technology (*Visitations*), sonic weaponry (*Night Games*), sleep deprivation (*After-Image*), poltergeists (*Child's Play*), and astral projection to political means (*Out of Body, Out of Mind*).

Powers of Darkness is the most remembered episode, labelled "thoroughly evil [and] one of the most disturbing things I have seen on television" by Whitehouse. History student Jenny (Maggie James) is possessed by a witch, culminating in an altar ritual involving a dead blackbird and a Demon. Two weeks later BBC Scotland Head of Drama Roderick Graham admitted that the BBC's own standards had been breached during *St Anthony's Fire*, where a woman kills her husband with a bread knife. The BBC's Guidance Notes on Violence specifically mentioned that dramas were to avoid violent acts that would be easily copied. Graham stated that "the point has been forcibly made to those who were responsible."

Furthering their worldviews, in early 1980's Britain Margaret Thatcher and Whitehouse found an escape clause for broken public spirit in the world of VHS horror. The *Daily Mail* printed lurid headlines such as "Rape of our children's minds," and the *Daily Mirror* published a report of sexual attacks on ponies where the Police stated that the acts "could have been caused by video nasties or a new moon." Not surprisingly, the country's social problems didn't disappear with the removal of these films, and the BBFC eventually allowed them to be either uncut or more complete.

The hysteria over the Video Nasties was a melting pot of patronising lobbyists, tabloid sensationalism, clueless politicians and an out-of-their-depths Scotland Yard. The mere act of selling or owning a suspected video on the infamous Director of Public Prosecutions banned list(s) became a dangerous business, and this convoluted debacle is expertly portrayed in Jake West's documentary *Video Nasties: Moral Panic, Censorship and Videotape* (2010). Especially revelatory is that the Video Recordings Act 1984 was never officially presented to the European Commission, therefore it was not enforceable in law: a particular hard pill to swallow for the people who suffered jail sentences, fines, or had their collections or stock incinerated that was the 80's equivalent of Nazi book burning.

MP for Luton South Graham Bright (whose Private Members Bill directly lead to the VRA) is an absolute goldmine; not only does he condemn the films as "evil," he acknowledges the whole snuff movie concept as fact, having "no doubt … that was exactly what was happening." And in the jaw-dropping highlight, Bright is seen championing unfinished research that "will show that these films not only affect young people but I believe they affect dogs as well."

But what of *Doctor Who* into the 80's? Producer and alcoholic John Nathan-Turner was at the helm of the programme's increasingly disastrous stint, both the longest serving producer and its most controversial. Richard Marson's 2013 book *The Life and Scandalous Times of John Nathan-Turner* alleges Nathan-Turner and his long-term partner Gary Downie preying on young fans well below the then gay consent age of twenty-one. But the results on screen were often equally insulting, not helped by a tumultuous working relationship with script editor Eric Saward. Against a backdrop of back-referencing - which limited writers and confused casual viewers - light entertainment performers consistently appeared rather than those from the drama department. Novelty casting was even evident in the companions, with Australian air-stewardess Tegan Jovanka (Janet Fielding) for the large fan base Down Under, and American Peri Brown (Nicola Bryant) appealing to the vastly increasing United States market. Then there were The Doctors themselves: Peter Davison, Colin Baker and Sylvester McCoy were all dissatisfied with costume decisions, further adding to the tired feel as the show shuffled towards cancellation.

Note

[1] *Holy Flying Circus* (2011) - Tony Roche's one-shot BBC4 re-imagining of the controversy - uses at its core the discussion between Cleese/Palin and Stockwood/Muggeridge. While the build-up to this debate acts as the only real plot strand in the drama, the surrounding scenes are more playful, particularly Darren Boyd's portrayal of Cleese - "a fictional representation of me based loosely on my Basil Fawlty persona" - and an uncanny turn by Charles Edwards as Palin.

Also of Interest

T. P. McKenna in the BBC *Ghost Story for Christmas* that never was: *A Child's Voice*

A 1978 independent production from Dublin-based B.A.C. Films, *A Child's Voice* received its first airing on the BBC in December 1980. Written by film critic David Thomson and narrated by Valentine Dyall, the programme tells of "the disturbing gentleman of the wires" radio horror host Ainsley Rupert Macreadie (T. P. McKenna), haunted by his next intended tale. This macabre story concerns the tragic death of a magician's child apprentice, and Macreadie receives a telephone call in the dead of night from a child asking him not to continue with the broadcast. Back at the studio this creepy occurrence gets under his usually unflappable skin, with the storyteller fluffing numerous lines. Panicking, Macreadie tries to escape but the recording booth door is locked; and yet his colleagues claim he delivered a perfect recital, while entering the unlocked door with his usual after-performance refreshments.

The close-ups of telephones and microphones illustrate how these two earliest methods of communication can isolate more rounded processes interactions. McKenna is flawless as the thespian loner, who has spent too long with his own company and delighting in the sound of his own voice ("that's the spirit of radio. It's a medium that leaves us blind and dumb. All the world is guided into the ears. It blows gently upon the embers of the imagination, till they flare up into a fire that nothing will put out…") And similar to all good ghost stories, the presence is open to interpretation: is it merely a prank, a reflection of Ainsley's mental state, or has the youth's ethereal pain miraculously materialised in the real world?

A Child's Voice echoes in Mark Gatiss' *A Ghost Story for Christmas - The Dead Room* (24/12/2018). The title refers to a long-running audio horror series presented by veteran luvvie Aubrey Judd (Simon Callow), a broadcaster who has been "bringing mild disquiet to radio listeners since 1976." Judd discovers that elements of his own past - an underage same-sex frisson during the heatwave of '76 - are not as buried as he hoped. With a score created from sound effects, *The Dead Room* was filmed in the BBC's iconic Maida Vale Studios, a decommissioned facility that had been a mainstay for John Peel sessions and the Radiophonic Workshop. No wonder that Judd is agitated he is reading a ghost story about video games - Ready Player Death - in such a studio of gravitas, it is Callow alone that holds all the thinly veiled threads together.

Selective *Doctor Who* Memories

Frank Bellamy's striking promotional artwork for the BBC *Doctor Who* exhibition at Blackpool, which was held between 1975 and 1977

Doctor Who merchandising blossomed at the onset of Tom Baker; even at the start of your day, Typhoo Tea and Weetabix provided branding for the breakfast table (and by 1977, even Crosse & Blackwell Baked Beans had a *Doctor Who* offer). As the title suggests, this is not intended as a definitive list, more a selection to show the wide range of Time Lord-themed publications and products available during the 1970's.

BBC Magazines

1970's | Frank Bellamy - the dynamic artist renowned for his work in *Eagle*, *TV Century 21* and non traditional use of comic strip grids - was commissioned by the BBC for a series of *Radio Times Doctor Who* pieces. These included a *Colony in Space* strip, article illustrations and episode thumbnails.

1970 | *Radio Times* 3-9 January cover introduced Jon Pertwee as the Third Doctor.

1971 | *Radio Times* 2-8 January cover showcased The Master and Jo Grant for *Terror of the Autons*.

1972 | *Radio Times* 1-7 January cover represented *Day of the Daleks* with gorgeous Frank Bellamy art.

1972 | *Radio Times* 30 December-5 January 1973 cover highlighted *The Three Doctors*.

1973 | *Radio Times Doctor Who Special* celebrated the Time Lord's tenth anniversary.

1973 | *Radio Times* 15-21 December cover 'Who's your friend?' drew attention to an article where Michael Parkinson, Vanessa Miles and Matthew Jones discuss the show.

Target Publications

1970's | Fifty-two *Doctor Who* serial novelisations published, thirty-one written by Terrance Dicks.

1975 | First *Doctor Who Monster Book* contained large photographs and black and white illustrations from Target novelisation covers, with rudimentary text by Terrance Dicks.

1976 | *Doctor Who Dinosaur Book* written by Terrance Dicks. Cover and interior pencils by George Underwood, who designed albums *Hunky Dory* (1971) and *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972) for friend David Bowie.

1977 | Second *Doctor Who Monster Book* outlined Tom Baker adventures.

1977 | First of five *Doctor Who Discovers* ... educational soft covers.

1979 | *The Adventures of K9 and Other Mechanical Creatures* by Terrance Dicks featured a copy and cut-out cross-section to make your own K9.

1979 | *Terry Nation's Dalek Special*, compiled and edited by Terrance Dicks. A third is taken up by Nation's story 'Daleks: The Secret Invasion', which tells of four heroic children encountering stranded Daleks in the London Underground. The story was commissioned by *The Evening News*, and mentions of Harold Wilson, Roy Jenkins and the children's attempt to watch *The Exorcist*, actually dates the story back to c.1974.

Non-Target Publications

1970's | World Distributors *Doctor Who Annuals* contained a mixture of text stories with the occasional comic strip; these tales - always submitted to the BBC for approval - were interspersed with features and puzzles, which almost never had anything to do with *Doctor Who* and acted more like page-fillers.

1970's | Polystyle published *Doctor Who* strips in *TV Comic* between 1964-79, except for 1971-73, when the Time Lord helped launch their new venture *Countdown/TV Action* (*pictured*). Three partial reprint one-shots were also released: *Doctor Who Holiday Specials* in 1973 and 1974 and *Doctor Who Winter Special 1977*.

1972 | *The Making of Doctor Who* from Piccolo Books. Written by Terrance Dicks and Malcolm Hulke, this was the first non-fiction work about the series, later released in a revised edition by Target in 1976.

1973 | Co-Op budget cookbook *Baking Your Cake And Eating It*, with recipes sent in by the public. On the back cover, a Jon Pertwee illustration explained that "men may go shooting off to outer space but it's really their inner space that matters most."

1973 | World Distributors first *Doctor Who Colouring Book* (a second would be released in 1979).

1975 | Legend Publishing - famous for *Legend Horror Classics* poster magazines - produced a *Doctor Who Poster Magazine* with a cover by the house's art director and future illustrating icon Kevin O'Neill.

1975 | The first of four World Distributors Dalek annuals released, branded *Terry Nation's Dalek Annual*. Far more narratively integrated than their more famous 1960's counterparts, these featured tales of the Anti-Dalek Force and a regular cast of space agents.

1976 | Harpdown *Doctor Who Poster Magazine* was an all-monster colour special.

1977 | Katy Manning notoriously appears in the September issue of *Girl Illustrated* wrapped around a Dalek in nothing but a pair of boots. The boots were actually given to the actress by Derek Nimmo, as an opening night gift for the West End farce *Why Not Stay for Breakfast?*.

1978 | Methuen's *The Jon Pertwee Book of Monsters* is not actually a collection of *Doctor Who* tales, rather an anthology of horror stories using Pertwee's name. The actor does provide a prologue, epilogue and introduction to each story, mentioning monsters he faced as the Time Lord.

1978 | *Dalek Colouring Book* and *Dalek Activity Book* by Children's Leisure Products published despite rejection from the BBC, resulting in the publishers' licence being terminated.

1978 | World Distributors *Doctor Who Press-Out Book*.

1979 | The first issue of Marvel UK's *Doctor Who Weekly* - cover dated 17/10/79 - would see the start of a series of exemplary comic strip adventures far superior to the Time Lord's television serials of the period. With the *Doctor Who* strip thankfully taken from its unnatural home of *TV Comic*, artist Dave Gibbons and writers Pat Mills and John Wagner created sophisticated, emotionally engaging stories of scale and substance.

Fanzines

1975 | Edited by Andrew Johnson - who was also producing the comics/fantasy film based *Starzine* - TARDIS#1 contains reviews, fan fiction and an interview with Terry Nation. From May 1976, TARDIS was published by The *Doctor Who* Appreciation Society.

1976 | *The Celestial Toyroom* debuts. Still running today, it remains the principal journal of the *DW*AS.

1976 | Australia's longest-running *Doctor Who* zine *Zerinza* first published.

1977 | *Cosmic Masque* #1 by the fan fiction arm of the *DW*AS. 22 issues were released up until 1980.

1977 | First *DW*AS "STINFOs" made - photocopied Story Information Documents - containing detailed synopses and illustrations from the *Radio Times* and elsewhere. By the end of 1978, members were ordering up to 1,000 copies of each STINFO per year.

1977 | *DW*AS's *The Companion Volume* gives biographies of The Doctor's associates to the then-current Leela.

1978 | Leeds-based *Galaxy Four* #1 - from Christian B. Triggs and Richard Starskings - includes fiction, a story guide, alphabetical actors list and a crossword.

1978 | *Scope* #1 from the Brisbane *Doctor Who* Fan Club was a zine famous for its use of photo montages.

1979 | *The Victorian Time Machine* #1, newsletter of the Victoria *Doctor Who* Fan Club.

1979 | Edited by Paul Mount, *The Doctor Who Review* #1 includes a history of The Daleks, *Doctor Who* in Canada, a review of the sixteenth season, and an interview with Douglas Camfield.

1979 | Philip Chant's *Moonbase* #1 has news, reviews, a quiz, and Chris Boucher on *Robots of Death*.

1979 | Michigan-based Steven Johnson edits *Gallifrey Chronicles*, seven issues of this fiction and article fanzine would be published until August 1981 (a double #6/#7 edition).

Sample game pieces from Weetabix's second promotion of 1977 promote a vanguard of 70's foes

Cereal Thrillers and Other Consumables

1971 | Nestle first *Doctor Who* chocolate bar; offering fifteen different wrappers, each featured instalments of an illustrated Third Doctor story, 'Doctor Who Fights Masterplan Q'.

1971 | Kelloggs breakfast promotion in Sugar Smacks, where free inside each pack were one of six metal badges with collection boxes: Third Doctor, The Master, Bessie, Jo Grant, Brigadier or Unit Symbol.

1975 | Weetabix '*Doctor Who* and His Enemies' diorama stand-up card characters and background scenes - swamp, cave, TARDIS, cityscape, forest, lunar surface - printed on the reverse of each packet.

1975 | Wall's 'Dalek's Death Ray' chocolate and mint ice lolly first issued, eighteen themed packet variations would be released over the next two years.

1975 | Nestle second *Doctor Who* chocolate bar with six different wrappers: Brigadier Lethbridge Stewart, Harry Sullivan, Sarah Jane Smith, Fourth Doctor, The Tardis and Sergeant Benton.

1975 | '*Doctor Who* Rock' made by Regent Confectionery to tie-in with the opening of a *Doctor Who* exhibition on Blackpool's Golden Mile.

1975 | *Doctor Who* vanilla and chocolate chip lolly with chocolate topping released by Streets in Australia.

1976 | Typhoo Tea 'Amazing World of *Doctor Who*' promo. One octagonal character card was given away in a 36 pack of tea bags, two cards in a 72 pack, and four cards in a 144 pack (there were twelve in total, which could be collectively stuck on a poster). As part of this advertising, Typhoo made available an accompanying 64-page hardback book through mail order only, heavily reprinting *Doctor Who Annual 1976*.

1977 | Weetabix's second promotion had card characters used as instructional pieces for four different board game themes: 'Travel Through Time', 'Race Through Space', 'Discover the Lost Planet' and 'Escape from the Underworld'.

1977 | Crosse & Blackwell Baked Beans *Doctor Who* offer. Tokens could save you money on a chemistry set and a radio/electronic kit, plus for 95p you could get a cut-out TARDIS with colour pencils.

1979 | Goodies '*Doctor Who* Candy Favourites' white chocolate in Dalek, Cyberman, K9 and TARDIS shapes.

BBC Records

1971 | Incidental compilation *BBC Radiophonic Music* by John Baker, David Cain and Delia Derbyshire.

1973 | 7" *Doctor Who* stereo remix theme by Delia Derbyshire and Paddy Kingsland.

1973 | 7" *World of Doctor Who* suite composed by Dudley Simpson.

1976 | 7" *Doctor Who* theme by Ron Grainer.

1977 | An album of Radiophonic Workshop audio effects, *Disaster!*, contained Dick Mills' sound of the Nucleus hatching tank from *The Invisible Enemy*.

1978 | *Doctor Who Sound Effects* compilation, number nineteen in *BBC Sound Effects* series.

1978 | *Out of this World* compilation contains several uncredited *Doctor Who* sound effects.

1979 | *BBC Radiophonic Workshop 21* contained *Doctor Who* theme and *The Mind of Evil* incidental music.

1979 | Condensed audio version of *Genesis of the Daleks*, with Tom Baker bridging narration.

Non-BBC Records

1972 | *Sounds from EMS* 7" flexi and EP sampler for electronic music produced using EMS equipment. Both contained 'Axon Attacks' from *The Claws of Axos* and 'Dover Castle' from *The Mind of Evil*.

1972 | 'Who is the Doctor?' version of the *Doctor Who* theme with spoken lyrics performed by Jon Pertwee, released on Purple Records, produced and arranged by Rupert Hine.

1973 | Jamaican DJ I-Roy 'Dr Who' 7" on Panther.

1973 | *Doctor Who* theme by Don Harper's Homo Electronicus on Columbia.

1976 | Argo's *Doctor Who and the Pescatons* first original audio adventure, voiced by Tom Baker and Elisabeth Sladen. The story has The Doctor defeating the "cunning, ravenous … half-human, half-fish" invaders of Earth by high-frequency sound. Argo, an imprint of Decca, faced a number of obstacles from the BBC, the corporation alarmed that - due to an oversight at BBC Enterprises - rights had been secured for £50.

1978 | Punk group The Art Attacks 7" 'I Am a Dalek' on Albatross Records.

1978 | Although only connected to *Doctor Who* by name only, British punk group The Cybermen release 'The Cybermen EP' on Rockaway Records.

1978 | Mankind and Planet Earth disco versions of the *Doctor Who* theme; the Mankind take is released in sheet music for piano by Chappell & Co.

1978 | *Doctor Who* one of Geoff Love and His Orchestra's *Star Wars and Other Space Themes* on MFP.

Toys and Games

1971 | *Doctor Who* Jigsaws started with Michael Stansfield Holdings' Bessie-themed publicity shot and a UNIT laboratory still from *Terror of the Autons*.

1974 | Amended reissue of Louis Marx battery operated 6.5" Dalek from the 1960's, in red or yellow.

1974 | H.C. Ford set of four *Doctor Who* mini ball-bearing puzzles.

1975 | Ludo-like *Doctor Who* by Strawberry Fayre, a games imprint of Denys Fisher. The lavish *War of The Daleks* was also released, with players attempting to destroy the Emperor Dalek.

1975 | Louis Marx 'Doctor Who and the Daleks' yo-yo.

1975 | Palitoy first talking Dalek, 6.5" toy in three colour variants.

1977 | Denys Fisher/Mego range of 9" *Doctor Who* toys: Tom Baker with a resemblance to Gareth Hunt, a Cyberman with a button nose, Leela, a Dalek, a Giant Robot held together with elastic bands, and a TARDIS.

1978 | *Tardis Tuner* by Shortman Trading Company. Actually a black medium wave radio, Shortman also produced a promotional one-page comic strip, which had The Doctor and Romana use the device in their escape from the steel dungeons of The Turgids.

1978 | Palitoy talking K9, which could be made to speak five pre-recorded phrases: 'What are your instructions?'; 'Danger! Danger! Hostile life forms approaching'; 'Analysing atmosphere on planet surface'; 'Gravity reading normal' and 'Mission accomplished'.

1978 | Jotastar UK *Doctor Who Trump Card Game* pitted hero cards (The Doctor, Spartacus, King Arthur, Robin Hood, Alexander the Great, Sherlock Holmes *et al*) against the Time Lord's alien foes.

1978 | Jotastar UK *Doctor Who Aim 'n' Shoot Bagatelle Game*.

1979 | A friction-action K9 added to Denys Fisher/Mego line.

Sundries

1973 | Airfix six painting-by-numbers sets, each containing two pictures, oil paints, brushes and guide. The six themes were 'Dalek Invasion', 'Dr Who and His Car', 'Dr Who and the Snakebirds', 'Dr Who and the Sea Monsters', 'Dr Who and the Robots' and 'Dr Who and the Octomen'.

1974 | Terrance Dicks' *Doctor Who and the Daleks in Seven Keys to Doomsday* stage play ran in the period between the Third and Fourth Doctors. In-theatre monitors depicted pictures of Pertwee's face before Trevor Martin emerged as the newly-regenerated Doctor (in a sense, the original Fourth Doctor).

1976 | Berwick Toys - who released a Dalek playsuit in 1965 - issued a Fourth Doctor dressing up outfit: a plastic costume representation and creepy face mask of Tom Baker.

1976 | Six recoloured *Doctor Who* images - Fourth Doctor, Fourth Doctor in Bessie, Sarah Jane, Harry Sullivan, Daleks, Davros - included in Dutch Vivo 'TV Sticker Collection Album'.

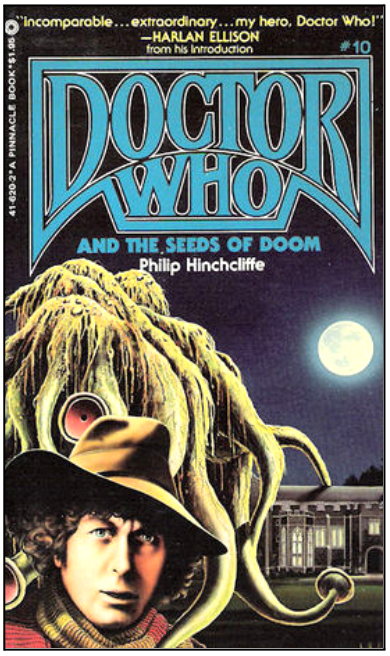
1976 | Water Margin 'Dalek Bubble Bath' contained within a black moulded Dalek.

1976 | Today Promotions Tom Baker scarf replica in 8' and 10' versions.

1979 | S. Weiner Ltd collection of *Doctor Who* enamel pendants, rings and brooches.

1979 | Denis Alan Print '*Doctor Who* Greetings Cards' set.

1979 | Remus Play Kits '*Doctor Who* 3-D Clay Picture', where a plastic mould could be filled with colour plasticine to make the scene 'Doctor Who meets the Daleks.'



Pinnacle - an imprint of American company Kensington Books - published US versions of ten Target novels between April 1979 and June 1980

American Gestation and Development

1971 | Time Life Films - production and distribution arm of mass media corporation Time Inc - strike a deal to sell BBC product throughout the United States, Latin America and the Caribbean.

1972 | Initial Time Life package of fifty episodes (*Doctor Who and the Silurians* through *Day of the Daleks*).

1972 | 10-16 June edition of *TV Guide* published two page spread - 'Yoo-hoo, Monsters! British television is not all kings, queens and high-flown drama', revealing The Doctor's arrival in "the Fall."

1972 | US TV debut on Philadelphia WPHL Channel 17.

1976 | *Famous Monsters of Filmland* #126 article 'The Funtastic Adventures of Dr. Who' draws heavily from the 1972 Piccolo *The Making of Doctor Who*.

1977 | Harmony/Crown book *Fantastic Television*, written by Gary Gerani and Paul H. Schulman, called *Doctor Who* "whimsical, though hopelessly lowbrow" in a piece which misspells John Pertwee and Styggrom.

1977 | *Starlog* #8 included mail order ad for Target Books.

1978 | Renamed Time Life Television, a further deal made in the wake of *Star Wars*. In February, Tom Baker, K9, a Dalek, a Zygon, a Robot Voc, a Sontaran and a Wirnn line up outside the American Embassy in Grosvenor Square to publicise the sale.

1978 | National Association of Television Program Executives exhibit in Los Angeles. Time Life promote latest syndication deal with a brochure which includes unauthorised second *Doctor Who Monster Book* art by Chris Achilleos. Consequently the artist withdraws his involvement in providing Target novel covers.

1978 | Cable channel WOR New York air omnibus "movie" version of *The Hand of Fear* to test potential.

1979 | Nelson Doubleday *The Adventures of Doctor Who* with an introduction by Harlan Ellison, which contained the three Targel novels of *Genesis of the Daleks*, *Revenge of the Cybermen* and *Terror of the Zygons*.

1979 | Numerous genre magazines include pieces on the show, such as *Starlog* #23 ('Britain's Time Traveler Arrives in the Colonies'), *Super Star Heroes* #10 ('The longest-running science fiction television series in the world conquerors America') and *Fantastic Films* #11 ('Who! Huh? Who! What? Dr Who! Oh!!!').

1979 | First American convention held in LA with guests Tom Baker, Terrance Dicks and Graham Williams.

Doctor Who 1970's Viewing Figures

Jon Pertwee and Katy Manning combat the power of Azal in *Doctor Who - The Daemons*

Listed below are the complete run of *Doctor Who* serials transmitted during the 1970's (although the last two episodes of *The Horns of Nimon* encroached into the 80's). The AI - Audience Appreciation Index - is a rating out of 100, which was calculated by BARB, the Broadcasters' Audience Research Board. As always there are Lies, Damned Lies and Statistics; these scores are unnaturally inflated by people who tend to watch the show anyway, and low scores are rare. The consistent exception are Party Political Broadcasts, which have received AI's in the 20's. The AI's for *City of Death* were inflated by being broadcast during an ITV strike; the fourth episode was watched by over 16 million viewers, the highest UK television audience ever attained by an episode of *Doctor Who*.

Third Doctor Stories

Serial Name	Number of Episodes	Transmission Dates	UK Viewers (avg m)	AI (avg)
Season Seven				
Spearhead from Space	4	3/1 - 24/1/70	8.23	55.50
Doctor Who and the Silurians	7	31/1 -14/3/70	7.71	58.00
The Ambassadors of Death	7	21/3 - 2/5/70	7.49	60.17
Inferno	7	9/5 - 20/6/70	5.71	60.00
Season Eight				
Terror of the Autons	4	2/1 - 23/1/71	7.95	n/a
The Mind of Evil	6	30/1 - 6/3/71	7.45	n/a
The Claws of Axos	4	12/3 - 3/4/71	7.38	n/a
Colony in Space	6	10/4 - 15/5/71	8.53	n/a
The Daemons	5	22/5 - 19/6/71	8.34	n/a
Season Nine				
Day of the Daleks	4	1/1 - 22/1/72	9.60	n/a
The Curse of Peladon	4	29/1 - 19/2/72	9.38	n/a
The Sea Devils	6	26/2 - 1/4/72	8.17	n/a
The Mutants	6	8/4 - 13/5/72	7.78	n/a
The Time Monster	6	20/5 - 24/6/72	7.38	n/a
Season Ten				
The Three Doctors	4	30/12/72 - 20/1/73	10.28	n/a
Carnival of Monsters	4	27/1 - 17/2/73	9.18	n/a
Frontier in Space	6	24/2 - 31/3/73	8.02	n/a
Planet of the Daleks	6	7/4 - 12/5/73	9.72	n/a
The Green Death	6	19/5 - 23/6/73	7.72	n/a
Season Eleven				
The Time Warrior	4	15/12/73 - 5/1/74	8.83	59.50
Invasion of the Dinosaurs	6	12/1 - 16/2/74	9.60	62.33
Death to the Daleks	4	23/2 - 16/3/74	9.40	61.33
The Monster of Peladon	6	23/3 - 27/4/74	7.70	n/a
Planet of the Spiders	6	4/5 - 8/6/74	9.02	57.75

Fourth Doctor Stories

Serial Name	Number of Episodes	Transmission Dates	UK Viewers (avg m)	AI (avg)
Season Twelve				
Robot	4	28/12/74 - 18/1/75	10.15	52.33
The Ark in Space	4	25/1 - 15/2/75	11.10	n/a
The Sontaran Experiment	2	22/2 - 1/3/75	10.75	55.00
Genesis of the Daleks	6	8/3 - 12/4/75	9.57	57.00
Revenge of the Cybermen	4	19/4 - 10/5/75	9.03	57.50
Season Thirteen				
Terror of the Zygons	4	30/8 - 20/9/75	7.48	56.50
Planet of Evil	4	27/9 - 18/10/75	9.88	55.67
Pyramids of Mars	4	25/10 - 15/11/75	10.73	60.00
The Android Invasion	4	22/11 - 13/12/75	11.68	58.00
The Brain of Morbius	4	3/1 - 24/1/76	9.78	57.00
The Seeds of Doom	6	31/1 - 6/3/76	10.93	59.00
Season Fourteen				
The Masque of Mandragora	4	4/9 - 25/9/76	9.48	56.67
The Hand of Fear	4	2/10 - 23/10/76	10.95	62.00
The Deadly Assassin	4	30/10 - 20/11/76	12.18	60.00
The Face of Evil	4	1/1 - 22/1/77	11.20	60.00
The Robots of Death	4	29/1 - 19/2/77	12.73	59.50
The Talons of Weng-Chiang	6	26/2 - 2/4/77	10.35	59.00
Season Fifteen				
Horror of Fang Rock	4	3/9 - 24/9/77	8.40	58.33
The Invisible Enemy	4	1/10 - 22/10/77	7.93	60.00
Image of the Fendahl	4	29/10 - 19/11/77	7.80	61.00
The Sun Makers	4	26/11 - 17/12/77	8.83	63.50
Underworld	4	7/1 - 28/1/78	9.65	65.00
The Invasion of Time	6	4/2 - 11/3/78	10.52	56.00
Season Sixteen				
The Ribos Operation	4	2/9 - 23/9/78	8.13	63.00
The Pirate Planet	4	30/9 - 21/10/78	8.28	63.00
The Stones of Blood	4	28/10 - 18/11/78	8.03	67.00
The Androids of Tara	4	25/11 - 16/12/78	9.38	65.50
The Power of Kroll	4	23/12/78 - 13/1/79	9.43	63.00
The Armageddon Factor	6	20/1 - 24/2/79	8.48	65.50
Season Seventeen				
Destiny of the Daleks	4	1/9 - 22/9/79	13.48	64.67
City of Death	4	29/9 - 20/10/79	14.50	64.00
The Creature from the Pit	4	27/10 - 17/11/79	9.98	67.00
Nightmare of Eden	4	24/11 - 15/12/79	9.33	65.00
The Horns of Nimon	4	22/1279 - 12/1/80	8.75	67.00

Television Ownership in Private Domestic Households By Year (m)

1/70 18.4 | 1/71 18.5 | 1/72 18.4 | 1/73 18.5 | 1/74 18.7 | 1/75 19.2 | 1/76 19.3 | 1/77 19.5 | 1/78 20.0 | 1/79 20.2

A Brief History in 70's Time

Margaret Thatcher became the first female Prime Minister of the United Kingdom in 1979; her legacy would centre around nationalised industry and a close regulation of the economy

This cross-section of events illustrate a decade not just of political uncertainty, but one of extraordinary importance to popular culture. If the deaths of Jimi Hendrix and Jim Morrison cemented the demise of the 60's, *The Exorcist* would scar cinema goers to the point of neurosis. This wound would eventually heal thanks to escapist space adventure, as *Star Wars* dazzled more in sound and design than emotional gravity.

1970

February 13: Black Sabbath's eponymous debut album became the first true heavy metal record.
February 14: Iconic *The Who Live At Leeds* recorded.
February 27: First Women's Liberation Movement Conference in Oxford.
May 1: In the Vietnam War, President Nixon ordered US forces into neutral Cambodia.
May 4: 4 students at Kent State University protest the incursion and are killed by National Guardsmen.
May 8: The Beatles release *Let It Be*, their final album.
June 18: Edward Heath's Conservatives surprisingly oust Harold Wilson's Labour in the General Election.
September 18: Jimi Hendrix overdoses on Vesparax sleeping tablets.
September 19: First Pilton - later Glastonbury - Festival held in Somerset.
December 31: Paul McCartney dissolves The Beatles' legal partnership.

1971

January 2: Ibrox Football Stadium disaster kills 66.
January 25: Charles Manson and 3 female 'Family' members found guilty of the Tate-LaBianca murders.
April 24: 500,000 people in Washington D.C. and 125,000 in San Francisco marched against Vietnam War.
July 3: The Doors' frontman Jim Morrison found dead in a Paris bathtub.
August 14: British troops stationed on the Irish border to prevent arms smuggling.
October 28: House of Commons votes 356-244 in favour of joining European Economic Community.

1972

January 9: First Miners strike in the United Kingdom since 1926.
January 20: For the first time since World War II, unemployment exceeded 1 million in the UK.
January 30: 14 protesters died as the result of the Bloody Sunday massacre in Derry.
June 17: Watergate scandal instigated by White House operative burglary of Democrat Party property.
July 21: Bloody Friday saw Provisional IRA bombs in Belfast kill 9 and seriously injure 130.
September 5: 11 Israeli athletes murdered at the Munich Summer Olympics by Arab group Black September.

1973

January 27: US involvement in Vietnam ends with the signing of the Paris Peace Accords.
May 1: An estimated 1,600,000 workers in the United Kingdom stop work in support of a Trades Union Congress "day of national protest and stoppage" against the Government's anti-inflation policy.
December 26: *The Exorcist* released in America.
December 31: In the United Kingdom, due to coal shortages caused by industrial action, the Three-Day Week electricity consumption measure came into force.

1974

March 4: Following a hung parliament in the UK General Election, Prime Minister Edward Heath resigns and is succeeded by former PM Harold Wilson.
August 8: Richard Nixon announced his resignation in the wake of the Watergate scandal.
October 11: Labour's Harold Wilson won the second General Election of the year, forming a 3 seat majority.
November 13: Ronald DeFeo Jr shoots and kills six members of his family at 112 Ocean Avenue, Amityville.
November 21: In Birmingham two pubs were bombed, killing 21 people in an attack believed to be linked to the Provisional IRA; the 'Birmingham Six' are later sentenced to life but convictions are eventually quashed.

1975

February 11: Margaret Thatcher defeated Edward Heath in a leadership contest for the Conservatives.
September 19: First episode of *Fawlty Towers* airs.
October 30: Wilma McCann became the first victim of Peter Sutcliffe, The Yorkshire Ripper.
October 31: Queen release 'Bohemian Rhapsody' as a single.
November 5: Arizona logger Travis Walton allegedly abducted by aliens for five days.
November 6: The Sex Pistols played their first gig at Saint Martins College, London.
November 12: Passing of the Sex Discrimination and Employment Protection Acts.

1976

March 16: Harold Wilson resigned as Prime Minister.
April 5: James Callaghan became Prime Minister, being the only person to have held all three leading Cabinet positions - Chancellor, Home Secretary and Foreign Secretary - prior to becoming PM.
June 6: The Omen released in the United Kingdom.
July 3: Suffering drought conditions, the great UK heatwave reached its peak.
July 7: David Steel became Liberal Party leader in the aftermath of the Jeremy Thorpe scandal.
July 31: NASA released the Face on Mars photo, taken by Viking 1.
November 26: Passing of the Domestic Violence and Matrimonial Proceedings Act.

1977

February 18: British science fiction comic *2000 AD* was launched with Prog 1, cover dated February 26.
May 25: *Star Wars* released in American theatres.
June 6: Elizabeth II lights a bonfire beacon at Windsor Castle to start a month of Silver Jubilee celebrations.
August 16: Elvis Presley dies after taking large quantities of ten prescribed drugs.
August 30: Peggy Hodgson first alerted Police to what would become known as The Enfield Poltergeist case.
September 16: Marc Bolan killed instantly as his car hits a steel reinforced chain link fence post.
November 16: Steven Spielberg's *Close Encounters of the Third Kind* released.

1978

February 1: Roman Polanski skipped bail and fled to France, after having sex with a 13-year-old girl.
March 1: Charlie Chaplin's remains stolen from Cosier-sur-Vevey, Switzerland.
March 8: The first radio episode of *The Hitchhiker's Guide to the Galaxy* transmitted on BBC Radio 4.
July 25: Louise Brown, the first successful Test Tube Baby, born in Oldham and District General Hospital.
September 7: Keith Moon overdoses and dies on clomethiazole pills.
November 18: 909 members of Jim Jones' Peoples Temple die from cyanide poisoning at Jonestown, Guyana.

1979

February 2: Former Sex Pistols bassist Sid Vicious found dead of a heroin overdose in New York City.
March 28: James Callaghan's minority Labour government loses a motion of confidence by 1 vote.
June 22: *The Muppet Movie* released.
August 27: Lord Mountbatten and 3 others assassinated by the Provisional IRA.
September 7: First cable sports channel ESPN launched.
November 30: Pink Floyd's concept album *The Wall* released.

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